

# THE AMERICAN BIBLIOPOLIST.

A Literary Register and Repository of Notes  
and Queries.

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*This Number contains the fifth part of "Miscellaneous Matter" of "A Handy Book about Books;" comprising Notes on: Sizes of Books, Classification of Works Bibliography, Contractions and Abbreviations, Printers' Marks, Correcting Proof, Characteristics of a Well-Bound Book, Paper and Numerals.*

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REMIT FOR 1874.—*Subscribers who desire to continue the BIBLIOPOLIST will kindly favor the publishers by remitting one dollar, the amount of the subscription for the current year. They call attention to this, it being, as a rule, their only means of learning whether a continuance of the magazine is wished for.*

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# THE AMERICAN BIBLIOPOLIST,

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Vol. VI.

NEW YORK, SEPT. & OCT., 1874.

Nos. 69 & 70.

## LITERARY (AND OTHER) GOSSIP.

*Aldrich, T. B.*—The *Athenæum* speaks of Thomas Bailey Aldrich, as "perhaps entitled to stand at the head of American humorists. The little work in this line he has hitherto done is singularly fresh, original, and delicate. While in the undercurrent of thoughtfulness it displays an artistic finish and poetical grace, it resembles the best work of Mr. Oliver Wendell Holmes, it has a descriptive delicacy which is wholly the author's own." This is indeed praise.

*Aldus and Grolier.*—A curious trial has lately been held at the Tribunal de Commerce de la Seine relative to an Aldine Horace. M. Gromier, a bookseller of Bourg (Ain), purchased in a sale with some other books, which he bought for a trifle, an Aldine Horace dated 1509. He placed it in a book-cover of Grolier which had adorned another work, and priced in his catalogue at 500f. It was purchased by the Comte de Jonage. M. Bachelin-Deflorenne, the well known buyer of old and curious books, applied for it to M. Gromier, who referred him to the Comte de Jonage. This last expressed his willingness to part with it at the price of 2,200f, and sent M. Bachelin-Deflorenne at the same time a designation of the book, setting forth that it was a Horace of Aldus, dated 1509, in a Grolier binding of red morocco, with his customary inscription "Johannis Grolieri et amicorum." On receipt of this description the bargain was concluded, but when it was once in his possession, M. Bachelin-Deflorenne declared that his employers refused to accept the volume; that though the book was edited by Aldus, it was not in a Grolier binding, made expressly for Grolier, and that, consequently, the book had never belonged to Grolier. The Comte de Jonage persisted in his demand to be paid the 2,200 francs, declaring that he had concealed nothing from his purchaser; that the description that he had sent M. Bachelin-Deflorenne was perfectly correct; that the Horace edited by Aldus in 1509, was in a Grolier binding, and that he had only guaranteed the date of the edition and the authenticity of the binding, and that M. Bachelin-Deflorenne, an "expert" himself, must have well known, from Leroux De Lincy's catalogue of the Grolier library, that the only edition

of Horace which belonged to Grolier was of the date 1527, and not 1509. It was in vain M. Bachelin-Deflorenne pleaded it was not likely he should have given the Comte de Jonage 2,200 francs for a made-up volume, for which it appeared the Count had only paid 200 francs. The tribunal gave the following judgment: "That the book answers the description furnished by the Comte de Jonage, upon which the bargain was concluded, and that if the defendant pretends that he should have had a book with the text of 1509, and primitive binding, the error is his. In his profession of bookseller, and specially of old books, he should have known that the only edition of Horace that belonged to Grolier was that of 1527; that, as the parties had agreed upon the price, the sale was good; and that, consequently, the defendant is sentenced to pay the 2,200 francs claimed, with interest, and the costs of the suit."

*Amusing Mistake.*—To relate an anecdote without being able to give the *name* of the subject of it—more especially when that name is to be found among the most illustrious on record—seems to savor of absurdity in no ordinary degree. The personage, however, to whom we refer, was a French Cardinal, and one, we believe, equally revered both as a good man and a priest. On a certain occasion (it was during a spell of uncommonly warm weather), "His Eminence," quite early in the morning, and in the lightest costume imaginable, sought a room adjacent to his bed-room, from the open window of which he fondly imagined he could entice the breeze. For such purpose he was leaning out of the window, in a position the most comfortable and easy, when a male domestic of the establishment chanced to enter the apartment, and, mistaking the Cardinal for a fellow-servant, gleefully *wet* both his hands, and, stealthily approaching "His Eminence," gave the latter so tremendous a slap, on a part that shall be nameless, that this illustrious and most amiable son of the Church at once jumped to his feet, assiduously rubbing the part, when he encountered before him, on his knees, the domestic aforesaid, tremblingly exclaiming, "*Please, your Eminence, I thought it was George.*" The Cardinal, still engaged in the soothing operation, remarked, "*Well, if it had been George, you need not have struck so hard.*"



*Ancient Classics.*—The completion of "Ancient Classics for English Readers," by the issue of the twentieth volume, Lord Neaves' "Greek Anthology," leads us to impress upon book-buyers the great usefulness of these handy and helpful little books. Each gives a complete summary of the life, works, characters, and influence of the classical writer to whom it is devoted, with specimens from the best English translations, and there is no other way of learning so much about the Greek and Latin literatures in equal time and with equal pleasure.

*Michael Angelo.*—The new "Vie de Michel Ange," to be published in reference to the approaching fêtes in Florence, and to commemorate the fourth centenary anniversary of the artist, is to be translated in several languages, and issued simultaneously with the original.

*"Après moi le Déluge."*—The paternity of this cynical *mot*, sometimes ascribed to Prince Metternich, senior, sometimes to Louis the Fifteenth, really belongs, it appears to Madame de Pompadour. We find, indeed, in "Le Reliquaire de M. Q. de La Tour, peintre du Roi Louis XV., par Ch. Demaze" (just issued, Paris, E. Leroux), among numerous unpublished letters of Voltaire, Mdlle. Fel, Marmontel, Madame de Lamballe, &c., a note of Mdlle. Fel, in which she says that while La Tour was painting the portrait of Madame de Pompadour, the King, having just heard the news of the defeat of Rosbach, came in very cast down. Madame de Pompadour told him he ought not to grieve so much, that it would impair his health; besides, she added, "après nous le déluge!"

*Ariosto.*—The usual centenary festivities in honor of Ariosto at Ferrara will be postponed till next spring.

*"As Sound as a Trout."*—This phrase is found early in the fourteenth century in the Early English versions of the "Cursor Mundi" which Dr. Richard Morris is editing for the Early English Text Society. Two doctors, at the suggestion of Herod's son, make a bath of pitch and brimstone to bathe the diseased and stinking king in; and they tell him that when he comes out of it—

"you sal be hale sum ani trute."—*Cotton MS.*

"yu sal be hal als ani troute."—*Gottingen MS.*

"you sal be hale as a troute."—*Fairfax MS.*

"you shal be hool as any troute."—*Trinity MS.*

This book is full of quaint and useful material. "As sound as a roach" is a very common proverb in Lincolnshire and perhaps elsewhere.

*Avar or Lesghian Language.*—Cyril Graham has prepared for the press an elaborate study, by a Russian scholar, of the little-known and fast dying-out Avar or Lesghian tongue. It will consist of a vocabu-

lary, a grammar, and some specimens of popular songs, and it will be preceded by a short notice, by the editor, of the people who speak the language and the localities which they inhabit, as well as by notes on analogies between the Avar and other languages. A very interesting collection of Avar tales, it may be added, has recently been published at St. Petersburg, by the Academy of Sciences, under the title of "Awarische Texte, herausgegeben von A. Schiefner."

*Bancroft's United States.*—Mr. Bancroft's new book—the tenth and concluding volume of his History of the United States—shows plainly the influence of the author's residence in Germany, in its acknowledgment of Prussia's good offices to the United States during their struggle for existence. A notable feature of the volume is its clear exposition of the policies of European courts in 1778-81, with reference to the young republic. Mr. Bancroft's arraignment of George III and his ministry is overwhelming, and his revelations of the barbarous cruelty of British officers are amazing. The volume is very interesting, the narrative of campaigns in South Carolina being specially attractive.

*Bazaine's Escape.*—At the Thalia-Theater, in Cassel, within three days of the event at the island, an operatic drama was produced, called "The Escape of Bazaine." The representative of the ex-Marshal went through the exciting incident of the descent into the sea from the rock with the rope, hand over hand, the actor's gloves being duly colored to show the cuts.

*Beethoven, Goethe and Mendelssohn.*—Some personal reminiscences of these three great German composers will shortly be published by M. Henri de Meister, who was well acquainted with them; some unpublished letters of Mendelssohn, addressed to Goethe, Beethoven, and himself, will also be included in the work.

*Bibliothèque Nationale.*—A statistical report has just been published concerning the great National Library of France, *La Bibliothèque Nationale*, which is undoubtedly very curious. During the last five months this library has received 31,101 copies of books, pamphlets, papers, periodicals, etc., published in Paris alone. Out of these only 1,200 have been retained, the rest being disposed of to the paper-mill, to be used in the fabrication of new paper, whereon perhaps an equal amount of rubbish will be written and printed. The Library of the Rue de Richelieu now contains 2,075,871 volumes and about 200,000 manuscripts, 8,000 maps, and 120,000 pamphlets. If the wood-work of the book-shelves of this library were placed end to end, it would extend from Paris to Naples. The great reading-room is frequented by about 4,300 readers each month, and the inner alcove by 1,150. This alcove is devoted to the use

of men of letters and distinction. A good deal of fun has been made upon one of the catalogues of this institution, which is full of odd misprints; thus, "The Lady of the Cake" (Lake), by Sur Walter Cock; "Les Nêrides" of Virgil; the "Operas" of Horace; and the "Cider" (Cid) of Corneille. One good English collector of engravings has been somewhat puzzled by seeing on the catalogue of rare prints one by Sir T. Lawrence, "After Himself"—"Portrait de Madame Sidons, gravé par Reynolds d'après Himself." Some queer stories are told about the frequenters of this library, one of whom asked the other day—he was a gardener—for a volume on Greek roots. The most perfect order and politeness are exercised in this huge establishment, and it is conducted in a spirit of the utmost liberality.

*Blake the Artist.*—Pickering of London, has published a pretty little edition of the exquisite short poems of William Blake, including the songs "of Innocence" and "of Experience." The editor is R. H. Shepherd, who, in his Preface, attacks Rossetti for alterations made by him in Blake's text. He is, perhaps, right, although he himself alters Blake's spelling, which, like his rhymes, would hardly bear examination. There is nothing in the whole range of poetry which can touch in their own line the "Introduction" to the Songs of Innocence, and such songs as "Infant Joy."

*Boccaccio.*—Following the example recently set of the commemoration of Francesco Petrarca, it is the intention of the Italians to hold, towards the close of the ensuing year, at Certaldo, the fifth centenary commemoration of the death of Petrarch's illustrious friend, Giovanni Boccaccio. On this occasion the Certaldesi are desirous of erecting a worthy monument to the memory of their fellow-citizen; but Certaldo is a small commune, and without friendly assistance it would not be possible for them to carry out their laudable intention in a suitable and becoming manner. A commission has, consequently, been appointed in Tuscany to receive contributions from all those who may be desirous of showing their love of Italian literature by honoring the memory of one who devoted all his energy to its advancement, and whose unwearyed labors in promoting the study of the classic authors have justly entitled him to the gratitude of posterity. Boccaccio stands as a connecting link between the two great poets of Italy, Dante and Petrarca; contemporary with the one for eight years, with the other for more than sixty, he was the intimate personal friend of the latter and the enthusiastic admirer of the former, of whose great poem, towards the close of life, he became the first public expounder at Florence appointed by the Republic. A semi-official letter from the Cavalier Francesco Zambini, of Bologna, says that he has been nominated

an honorary member of the Tuscan commission, and a collector of contributions the towards proposed monument; his address is "Pressidenza della R. Commissione de' Testi di Lingua in Bologna," and he will be happy to receive any donations, however small, which Americans may be disposed to send him.

*Boston Public Library.*—Mr. Winsor reports in his last Superintendent's Report of the Boston Public Library, that the workmen are now cementing the floors, hanging the iron shutters, and preparing for plastering in the new extension of the Central Library Building. The extension and enlargement of the south-west tower will give to the Library the accommodation temporarily required for its binding department, for working rooms for a portion of the staff now scattered among the alcoves and galleries, for the Superintendent and the Board of Trustees, for a fire-proof place of deposit for not only the Prince and Barton Libraries, but also for the card catalogues, and for the invaluable series of American, English, and French Patent Reports. This new erection will make absolutely safe from fire large classes of costly works, including many either not easily obtainable, or almost priceless from rarity, and which constitute no inconsiderable part of the value of a collection rapidly becoming of national importance. The recondite notes on the Shakespeare Quartos before 1623 are continued in Mr. Winsor's Report.

*Boyden Prize.*—Uriah A. Boyden, of Boston, has deposited with the Franklin Institute the sum of one thousand dollars, to be awarded as a premium to "any resident of North America who shall determine by experiment whether all rays of light, and other physical rays, are or are not transmitted with the same velocity."

*British Association, 1875-6.*—The next meeting of the British Association, will be held at Bristol, commencing on Wednesday, August 25, 1875. Sir John Hawkshaw, the eminent engineer, is the President elect. W. L. Carpenter and J. H. Clarke are to act as Local Secretaries. In 1876, the British Association will visit Glasgow.

*British Museum Prints.*—The third volume of the Catalogue of Satirical Prints and Drawings in the British Museum, which Mr. F. G. Stephens is preparing in the Print Room for the Trustees, is now far advanced towards completion. The arrangement of the entries is chronological; the present intention is to close the current volume at the death of George the Second, in 1760. It will, therefore, comprise all the more important designs of Hogarth, serial and single, from "A Harlot's Progress" to "The Cockpit" and "The Frontispiece to Kirby's Perspective." The entries on these subjects will form by far the most complete account of the works of Hogarth, with ample illustrative matter of great value, compiled

with care, and fully displaying the times in question. Besides the subjects which Hogarth chose, this volume will deal with Sir R. Walpole, as attacked and defended by crowds of satirists, and show popular emotions on the downfall of that statesman, the so-called "Sejanus" of his day; the Calf's-Head Club, that travesty of Puritanism; Propora the composer; Bishop Gibson, or "Codex;" the "Act for the Suppression of Gin"; "Æneas," or George the Second, who was also called "Solomon"; Farinelli; that effective satire called the "Festival of the Golden Rump," the rebound of which led to the shackling of the stage; King Theodore of Corsica, Cardinal Fleury, the Gazetteers, so bitterly satirized by Pope; "The Craftsman," the "Universal Monarchy" of France, the Spanish War, Whitefield the preacher, the Pretender, Admirals Hosier and Vernon, the Lotteries, the Duke of Argyll, Madame Walmoden, Henry Fielding, "The Scald Miserable Masons," as the Freemasons were styled by those who impudently mocked their ancient ceremonies; Bubb Doddington, the Westminster Election of 1741, Gibraltar, the Empress-Queen, Marshal Belleisle, Pulteney, Colley Cibber, Pope, the "Broad Bottoms," Admiral Byng, William Pitt I., Lord Lovat, Orator Henley, the Duke of Cumberland, Miss Chudleigh, the pugilists Slack and Broughton, Hogarth, Handel, the Duke of Newcastle, Fox, Lord Hardwick, &c.

*Chances of Life in the Thirteenth Century.*—Nothing can be more absurd than the custom of speaking of the "old Romans," "old Greeks," "fine old Egyptians," "glorious old Goths," &c. They were not old. They lived when the world was younger than it is now, and the chances of reaching a ripe old age were much reduced by periodical visitations of the plague and other epidemics, and by the fashion then prevailing of settling all disputes by arguments drawn from the armorer's workshop. Those who cared for a valiant reputation—the only distinction worth having in the Middle Ages—ran very little risk of being the occasion of debate between centenarianists and anti-centenarianists. By means fair or foul, by lance or sword in a fair stricken field by headsman's ax, or the assassin's knife, the life of a gentleman of the thirteenth century was tolerably certain to be brought to a close long before nature gave indications of decay.

*Chinese Literature.*—Whether the "Caucasian is played out" or not, or whether the Chinese will come and absorb America or Europe, we know not; the next age will decide. But in the meantime "Chinee" has become one of the necessary knowledges. The Chinese Reader's Manual, a handbook of biographical, historical, mythological, and general literary reference, by Wm. F. Myers, Chinese Secretary to H. B. M.'s Legation at Peking, has just been issued.

The new catalogue of Chinese books in the British Museum will contain as many as 15,000 articles.

*J. G. Cogswell.*—"A Life of Joseph Green Cogswell, as Sketched in His Letters," has been privately printed at Cambridge, U. S., under the editorship of Miss Anna Eliot Ticknor. Mr. Cogswell was well known to the booksellers and librarians of Europe, as first Superintendent of the Astor Library, New York, in whose welfare he felt the deepest interest. Indeed, the famous Astor Library may be said, in some degree, to have owed its existence to Mr. Cogswell. It was he that indoctrinated Mr. John Jacob Astor, the celebrated millionaire, with the idea of devoting a portion of his enormous wealth to the establishment of a great public library. Cogswell lived with him for years, and kept the subject continually under his notice. He even induced him to buy books to a large amount on various occasions, to be transferred to the library which was to be founded after Mr. Astor's decease. For nearly ten years there was a certain amount of doubt as to what might eventually take place. At length, however, Mr. Astor died, in March, 1848, and left by his will 400,000 dollars towards founding a free public library. In the interests of this library, Mr. Cogswell undertook as many as seven voyages to Europe, where he made many friends. He was also an intimate friend of Washington Irving, Mr. Brevoort, and other distinguished Americans. He was much liked in social circles, for, besides being a scholar, he was a kind, benevolent man. He died, aged eighty-five years, on the 26th of November, 1871.—*The Athenæum*.

*Columbus, versus the Norsemen.*—The reasons for believing Columbus not the discoverer of America, but giving the Norsemen the credit of first visiting this continent, are ably set forth by Prof. R. B. Anderson, of the University of Wisconsin, in a little book, which still further claims that the Italian knew of this previous discovery before sailing, and that it was that which actuated him in so doing.

*Cremation Progress.*—The manner in which Sir Henry Thompson's famous proposal has been taken up in all civilized countries leaves little room to doubt (in the *Lancet's* opinion) that cremation, as a means of disposing of the dead, will soon supersede inhumation. The German Cremation Society in New York, numbering about 450 members, have decided on erecting a suitable hall, with walls of iron, 60 ft. by 44 ft., containing a rotunda supported by eight pillars. In the centre there will be erected an altar for religious ceremony, and upon a large stand in front of this will be placed the coffin. The ceremonies ended, the coffin would be gradually lowered by means of screws into a furnace, where it would be submitted to a hot-air blast of 1,000 degrees Fahrenheit.



heit. It is calculated that complete cremation would take place in an hour and a half, after which the coffin would be again returned to the altar. The ashes would then be gathered and placed in urns provided by the relatives of the deceased. Connected with the furnace there will be an apparatus for condensing the gases and smoke.—*Pall Mall Budget*.

*Criminality of Animals.*—The condemnation of a bull to the gallows for the crime of murder is by no means a singular example of the eccentricities of ancient legislation, at least in France. For instance, on the 4th of June, 1094, a pig was hanged from a gibbet near Laon for devouring the babe of one Jèhan Lenfant, a cow-herd. Again, on the 10th of January, 1457, a sow and her six sucklings were charged with murder and homicide on the person of one Jèhan Martin, of Savigny, when the former was found guilty, and sentenced to be hanged by the hind feet from the branch of a tree. As for the piglings, in default of any positive proof that they had assisted in mangling the deceased, although covered with blood, they were restored to their owner on condition that he should give bail for their appearance should further evidence be forthcoming to prove their complicity in their mother's crime. That individual, however, declined to become in any way answerable for the conduct of such ill-bred animals, which were thereupon declared forfeited,—not to the parents of the murdered child, but to the noble damsel, Katherine de Bernault, Lady of Savigny. Yet again, on the 2nd of March, 1552, the Chapter of Chartres, after due investigation of the circumstances, sentenced a pig, that had killed a girl, to be hanged from a gallows erected on the very spot polluted by the bloody deed. Even so late as the year 1612 a pig was convicted of having worried to death and partially devoured a child, fourteen to fifteen months old, the son of a mason residing at Molinchart, also within the jurisdiction of Laon. "Pourquoy, et en horreur et détestation dudit cas, avons ordonné que ledict porcq sera mené et conduit par l'exécuteur de la haute justice au lieu des fourches patibulaires dudit Molinchart, pour illec être assommé, brulé, et réduit en cendres, par nostre sentence, jugement, et par droit." Nor was this all. Animals were liable to spiritual censures as well as to penal sentences. In 1120 we find the Bishop of Laon excommunicating a swarm of caterpillars in the same terms which the Council of Rheims had employed, in the preceding year, in denouncing priests who indulged in the sin of matrimony. Still later, in 1516, the Courts of Troyes, complying with the prayers of the inhabitants of Villenoxe, admonished the caterpillars by which that district was then infected to take themselves off within six days, on pain of being declared "accursed and excommunicated."

*Denmark and the Drama.*—The *Cornhill Magazine* for September, has an article on "The Danish National Theatre," to which the attention may be directed of all who are desirous of seeing a National Theatre in the United States, worthy of the name. This implies poets of lofty intellect, and actors able to interpret their sentiments. The end in view is immensely difficult of attainment, but, as the writer of the remarkable article named above says, "Of all the small nations in Europe, Denmark is the only one that has succeeded in founding and preserving a truly national dramatic art," it is to be hoped that there may be yet established here what Milton called a "well-trod stage":

"Then to the well-trod stage anon,  
If Jonson's learned sock be on,  
Or sweetest Shakespeare, Fancy's child,  
Warble his native wood-notes wild."

*Devil Likened to a Busy Bishop.*—In the "Breefe Notes and Remembraunce" of Sir John Harrington (*Nugæ Antiquæ*, edition 1779, vol. ii. 228) is the following:

"I thys day heard the Kynge [James I.] delyver hys speeche to the Commons and Lordes, and notede one parte thereof wherein his Majestie callede the Devil a busy Bishoppe, sparynge neither labour nor paines. My Lorde of London told me, he thoughte his Majestie mighte have chosen another name."

Neither the Bishop of London nor Sir John Harrington, both learned men, seem to have been aware that gentle King Jamie might have quoted old Latimer's sermon, "The Plough," as his authority for this phrase:

"Who is the most diligentest byshop and Prelate in all England? I will tell you; it is the Devil. He is the most diligent preacher. He is never out of his dioces, he is never from his cure, he keepeth residence at all times."

And again at the conclusion of the sermon:—

"The devil is diligent at his plough, he is no unpreaching Prelate."

*Diabolical Literature.*—We have received a copy of the curious Catalogue we mentioned in our last, page 98, as in preparation, "Bibliotheca Diabolica; being a choice selection of the most valuable books relating to the Devil, his origin, greatness, and influence, comprising the most important works on the Devil, Satan, Demons, Hell, hell torments, magic, witchcraft, &c. In two parts, *pro* and *con*, serious and humorous." Notwithstanding the long title, there are numerous works on the subject of his Infernal Majesty which are not included in this list. Of course, we are not surprised at this. But many are included which appear to us rather out of place,—such, for instance, as Dante's "Commedia"; Milton's "Paradise Lost" and "Paradise Regained"; Hotten's "History of Sign-Boards"; Lord Shaftesbury's "Characteristics"; Brand's "Popular Antiquities"; Nash's "Pierce Penniless"; Davies's "Heterodox London," &c. In the Devil's name we would ask, if such

works as these are to be included in a "Diabolical Library," where are we to draw the line, and what books are we to exclude?

*Egyptian Arts and Sciences.*—The arts of Egypt exercised an all-powerful influence on the ancient world—the Phœnicians copied their types, and Greece adopted the early Oriental style of architecture, for the Doric style came from Egypt, the Ionic came from Assyria, the later Corinthian came from Egypt. If Phœnicia conferred an alphabet on Greece, Egypt suggested the use of such characters to Phœnicia. Already, in the seventh century before Christ, the hieroglyphs represented a dead form of the Egyptian language, one which had ceased to be spoken, and Egyptian traders used a conventional mode of writing, simpler than the older forms, and better adapted for the purposes of vernacular idiom. Greek philosophy—the transmigration doctrine of Pythagoras—that of the immortality of the soul of Plato, pervaded the Hellenic mind from the colleges of Thebes. The Elysian fields, the stream of Styx, burning Phlegethon, the judges of the dead, are Egyptian conceptions; the sun-worship is Egyptian; medicine and astronomy, geometry, truthful history, and romantic fictions are found in an extensive literature. Many dogmas and practices of an Egyptian origin have descended to the present day, and exercise more influence than is generally supposed on modern religious thought.

*Elzeviriana.*—A catalogue of the Elzevirs contained in the Imperial University of Warsaw has been drawn up by M. Stanislas Joseph Siennicki, and published at Warsaw. It is in French, and entitled "Les Elzevir de la Bibliothèque de l'Université Impériale de Varsovie." The University Library contains as many as 590 Elzevirs in 771 volumes. These are all accurately described in the work of M. Siennicki, to which are added several plates, containing the marks and devices of the different Elzevir editions; also the arms and book-plates of the previous possessors, some of whom were rather illustrious persons.

*English Channel Islands.*—A correspondent sends the following ideas on the origin of the names of the above. "Being recently on a tour in the Channel Islands, I found the people derive the names thus: Jersey from *Cæsarea*; Guernsey, *Grass-isle*; and Alderney from *Aurigny*. I suggest the derivation as follows: the early colonists would naturally come out from St. Germain, which is about thirty miles, or 'a day's journey' from the mainland. They would, on arriving, say 'jour-ci,' that is *un jour ici* (one day's journey), Jersey. They would go on another thirty miles, and find another big island; and regarding it as another daily milestone from home, they would say 'jour-et-unci' (two day's journey), Guernsey. The

last big island of the group would, of course, be called 'Le dernier,' 'Al dernier,' Alderney. Whether the difficulty of landing at Sark, and the still greater difficulty of getting away from it again owing to the currents, made its discoverers abjure it with the exclamation *sacre !* I am not quite sure; but this is certain. Jersey folk who try to say *sacré* invariably say 'sark' to this day. As to the nomenclature of Jethou, Brechou, and Herm, I can offer no suggestion."

*Fan Admonitions.*—How the ancestresses and ancestors of the English were admonished by means of fans may be guessed through the following advertisement in *The Country Journal*; or, *The Craftsmen*, January 15, 1733:

"Just published. The Courting 'Fan Mounts.' By Jonathan Pinchbeck, Fan Maker at the Fan and Crown in New Round Court in the Strand, and the Fan shops of London and Westminster. An emblem of the four different stages of life, finely delineated in seven hieroglyphical figures; being a lively representation of the address of 'Young Lovers;' the rapures of a new-married couple; the reciprocal harmony of antient, long-wedded companions; and the abject, wretched state of an Old Maid. Illustrated with a Paraphrase on each cut which serves as a key to the whole. N. B. At the above said place may be had all sorts of Fans and Fan Mounts, of the newest fashion, and at the lowest prices, wholesale and retail."

Pinchbeck, named above, was maker of the alloy which once went by his name; the name itself has passed into common use. Hogarth's 'A Harlot's Progress' was engraved and adapted for fan mounts, c. 1733. Long before this, a representation of a sort of apotheosis for Dr. Sacheverell had been engraved for a fan mount.

*First English Locomotive in New York.*—Among the articles deposited in the corner stone of the New York New Coal and Iron Exchange, which was laid a few weeks ago, was a document containing the following curious scrap of history: "The first locomotive that ran on a railroad on this Continent was imported from England by this company; was ordered in England by Horatio Allen, assistant engineer; was shipped from Liverpool April 3rd, 1829, on board the packet ship John Jay; arrived in New York 17th of May, 1829; was sent up the river to Rondout, and arrived the 4th of July, 1829; from thence was transported by canal, and arrived at Honesdale, July 23rd, 1829; and on the 8th of August made the trial trip. This locomotive was built at Stourbridge, England, and the boiler is now in use at Carbondale, Pennsylvania."—*The Engineer*.

*Gladstone on Ritualism.*—The *Contemporary Review*, for October, contained an important article by Mr. Gladstone on Ritualists and Ritualism.



*German Polar Expedition.*—Messrs. Sampson Low & Co., London, are preparing for publication "The Second North German Polar Expedition," in the years 1869-70, of the ships *Germania* and *Hansa*, under command of Captain Koldewey, edited and condensed by H. W. Bates, the well-known Assistant Secretary of the British Royal Geographical Society. This volume will contain numerous woodcuts and chromo-lithographs, and furnishes an account of the sufferings of the crew of the *Hansa* after the crushing of that ship in the ice.

*Gipsy Dialect.*—A book of some philological interest, by Dr. Smart, of Manchester, England, will be issued at an early date. The work, which we hear has been in preparation for several years, is entitled "The Dialect of the English Gypsies." It will contain a grammar and vocabularies—Romany-English and English-Romany—besides information illustrating the manners and customs of the English gypsies, and a complete list of works that have been published in reference to the gipsy race.

*Guillotin.*—It is a remarkable instance of the vitality of a popular error, that Thackeray, who was evidently well acquainted with French history and French affairs generally, should, in his *Philip*, chap. xvi., have fallen into the common mistake of supposing that Dr. Guillotin perished by means of the instrument which bears his name, but which he did not, as Thackeray says, invent. Thackeray does not actually assert that Guillotine died on the guillotine, but he puts it in the form of a question, the answer to which is, of course, intended to be yes—"Was not good Dr. Guillotin executed by his own neat invention?" Now, nothing is more certain than that Guillotin survived the great Revolution many years, and died a natural death in 1814. It is to be feared, however, that for many a year yet the really humane French physician is doomed "to point a moral and adorn a tale," along with Perillus and others who have fallen into their own trap.

*Guizot's Library.*—A writer in the *Constitutionnel* gives some interesting particulars about the library at Val Richer, where M. Guizot died. The library, he says, contains not less than 30,000 volumes. There are scarcely any rare editions, nor are there any books remarkable for rich binding. It is a collection made for work, in which little attention has been paid to mere artistic matters, but much to utility and the means of facilitating study. The library of M. Guizot is, in that point of view, an incomparable mine, and offers all the resources that can be desired for labor and study. It possesses, besides, for the history of Germany and Great Britain, the most precious documents in the language of those countries, such as probably no other collection in France can rival at this moment.

*Greek Discoveries.*—The *Journal Officiel* of the French Government gives some details of the discoveries made by the Abbé Duchesne and M. C. Beyet, in an exploration among the monasteries of Epirus and Thessaly. The most important gains are a collection of about 140 unpublished Greek inscriptions; 22 pages of unpublished Scholia on the *Iliad*; 9 leaves of the Epistles of St. Paul, being part of the Cæsarean MS. of the fifth century, written in uncial characters, first discovered by Montfaucon, and of which there are portions in the Bibliothèque Nationale; 33 leaves of the Gospel of St. Mark, also of the fifth century, uncial, and written in silver letters on a purple ground; and finally, part of a Greek Anthology found at Patmos, from which it is hoped to recover some unknown fragments of the Greek poets.

*Guizot and Napoleon III.*—The death of Guizot recalls to mind a late incident in his life, which is said to have so annoyed him as to affect his health. It was recently discovered by him that his son some years ago received a present of some 80,000 francs from Napoleon III. He at once offered for sale a splendid Murillo, presented to him by Queen Isabella, to raise a sufficient sum to pay the debt. His friends bought in the painting at a very high sum, but the Empress Eugenie refused to receive it, and a lawsuit is pending to compel her to take it.

*Hotten's Americana.*—A work of much interest is the "Original Lists of Emigrants, Religious Exiles, Political Rebels, Serving-men sold for a term of years, etc., who went from Great Britain to the American plantations, 1600-1700." The book gives, in addition to the mere list of persons, their ages, the localities in which they lived in the mother country, the names of the ships in which they sailed, with other interesting particulars. It is compiled from MSS. preserved in the State paper department of the English public record office, and was edited by J. C. Hotten, the late eminent English antiquary and publisher. We refer our readers to our advertising columns for a full account of this valuable contribution to American history.

*Herculanean Bust.*—An interesting discovery of a life-size female bust in pure silver has lately been made at Herculaneum. The work according to an account given in the *Patrie*, is in a state of excellent preservation, and is the only specimen of its kind which has been found during the course of the excavations. At first the material was thought to be only bronze, the action of the sulphur having somewhat altered the appearance of the surface, and the sulphate of silver which has formed upon the metal yielding a black color like that found in the commonest sort of material. The bust was removed to the museum, when one of the keepers, struck with

the unusual tone of the bronze, scraped away a part of the surface, and at once came upon the silver beneath. A discussion has arisen whether the work was originally cast or chiselled, but there seems now little doubt that the former hypothesis is correct. The head is presumed to be that of a young and beautiful woman, but as yet the features have not been identified with those of any other extant head.

*Irish Ethnology.*—So much fiction is associated with the early history of Ireland, that it needs no ordinary discretion to sift the truth from the truthless. According to the annalists, some of the early invaders may have come to Erin straight from Noah's ark, or at least were the direct descendants of either Japheth or Gog and Magog. Partholon, the great Grecian hero, is said to have landed, with his three sons, in Dublin Bay; and the very date of their arrival is definitely given in the "Annals of the Four Masters." It is believed the legend about Partholon's invasion has been remarkably confirmed by the topographical and archæological examination of the Hill of Howth and the shores of Dublin Bay. This invasion was soon followed by that of the Femorians and others. But without dwelling upon the legends of these early visitors, whose ethnological influence, even if the traditions were substantiated, it would now be impossible to trace, we may remark that three peoples, known as the Firbolgs, the Tuatha-de-Danans, and the Milesians, are believed to have largely contributed to the formation of the Irish people; in fact, it is maintained that they make up the bulk of the so-called Celtic population of Ireland. Although the Roman never set foot on the land of Erin, the Norseman, descended upon its coasts, and, having obtained a firm standing in the country, coalesced to some extent with the pre-existing inhabitants. As the Scandinavians are described as both "black" and "white" foreigners, it is likely that there were two distant branches, and the belief is that the fair section were of Norwegian origin, whilst the dark race may have come from Jutland and the Swedish coast. As to the Anglo-Norman element, which was introduced after the Norseman had quitted the country, every one knows how the barons of Henry the Second invaded Ireland, and became united to a slight extent with the native Irish—Strongbow himself marrying Eva, the daughter of King Dermot. The fusion of one race with another brings about an interchange of ideas and assimilation of sentiments, which, in the case of a judicious intermixture, must tend greatly to the benefit of the ethnic elements concerned in the union. The want of a perfect amalgamation between the races inhabiting Ireland has always been a difficulty in that country. As regards the intermixture, we think there cannot be a better one than the Saxon with the Kelt.

*Janin's Library.*—Jules Janin bequeathed his library to his native town, Saint-Etienne, his wife retaining the use of it during her life. The *Academy* says of the collection: "The formation of the library was the work of half a century, comprising, as it does, from six to seven thousand volumes. Besides admirable editions, Aldines, Elzevirs, Robert Estiennes, and some fine copies of the poets of the 15th, 16th, and 17th, centuries, it contains copies, on Dutch or Chinese paper, of all the works of importance which have appeared for the last forty years. Authors, knowing the fondness of the celebrated critic for books, had complimentary copies printed for him, with dedications in prose or in verse. Jules Janin made it his duty and a pleasure to have them richly bound by the most celebrated binders, such as Trautz-Bauzonnot, Durn, Cape, Gayler-Hiron, Petit, etc. Some of these dedications are real manuscript prefaces. Under the cover of most of the volumes is to be found a letter from the author. A copy of Jocelyn contains, besides the dedication, four pages of manuscript written by Lamartine. There are some unique copies. The publisher Curmer had printed, solely for Janin, a single copy of a splendid book ornamented with original designs."

*Japanese History.*—Mr. F. O. Adams, Secretary to the British Embassy at Berlin, has just completed the second volume of his "History of Japan from the Earliest Period to the Present Time." It is to appear shortly, and carries on the history of Japan from 1865 to 1871.

*Japanese Progress.*—Galignani states that a young Japanese student of the University of Berlin, by name Susum Sato, has just passed his examination, and taken his degree as doctor of medicine. He is said to be a son of the court physician of the Mikado, is twenty-six years of age, and has had some practical experience of his profession, having served through a campaign in his native country as assistant army surgeon.

*Jeanne d'Arc.*—The *Academy* says that "a series of old tapestries representing the history of Jeanne d'Arc has recently been found at the ancient Castle of Espanel, near Molières. The tapestries were executed, it is supposed, at the beginning of the seventeenth century. There could not have been a more propitious moment for their discovery than the present, when Jeanne d'Arc is the heroine *à la mode* in Paris."

*Jonson's Buttons.*—We quote the following from "A Choice Collection of Poetry, Most Carefully Collected from Original Manuscripts," published at York, in 1738, by Joseph Yarrow, comedian:

"On Ben Jonson's Bust, with the Buttons on the Wrong Side."

O Rare Ben Jonson! what a Turn-coat grown?  
Thou ne'er wore such 'till thou was clad in Stone;  
When Time thy Coat, thy only Coat impairs,  
Thou'lt find a Patron in an Hundred Years;  
Let not then this Mistake disturb thy Spirit,  
Another Age shall set thy Buttons right.

## CORRESPONDENCE.

[OUR CORRESPONDENTS will, we trust, excuse our suggesting to them, both for their sakes as well as our own—that they should write clearly and distinctly—and on one side of the paper only—more especially proper names and words and phrases of which an explanation may be required. We cannot undertake to puzzle out what a Correspondent does not think worth the trouble of writing plainly.—ED.]

*Boccaccio's Decameron, Valdarfer, 1471.*—The following translation of an article by Geo. Brunet, in the "Bulletin du Bibliophile" (Vol. V, 1840, p. 90) may interest your readers:

"It is known that of all the books ever sold at auction, the one that brought the highest price is the 'Decameron,' of Boccaccio, of the Valdarfer edition of 1471. It was bought for £2,260 (52,000 francs) in 1812 at the Roxburghe sale by the Marquis of Blandford, who sold it seven years afterwards at a loss of sixty per cent. A minute description of this bibliographical jewel may be found in Dibdin's 'Bibliotheca Spenceriana'; and in the 'Bibliographical Decameron,' of the same author (Tome III, pp. 62–67), there is an emphatic and somewhat burlesque account of the auction sale at which such an enormous price was given for a book. Another copy of it, which a true bibliophile would examine kneeling, is in the Royal Library in Paris, but it is not quite complete. A third, also imperfect, is in the library of Blenheim Castle belonging to the Duke of Sunderland.\*

\*[There never was a Duke of Sunderland; neither is there a Blenheim Castle in England. Henry Spencer, 3d Baron Spencer, ancestor of the present ducal family of Marlborough, who owns Blenheim Palace and Park in Oxfordshire, was created June 8, 1643, *Earl of Sunderland*: Emanuel Scrope, 11th Baron Scrope, was previously created *Earl of Sunderland* June 19, 1627, but as he died without issue in 1630, his Earldom became extinct. To add to the mystery of this affair, we remark that the Roxburghe copy was bought by the Marquis of Blandford, who was the eldest son of the Duke of Marlborough, and at that time lived at a place known as the White Knight's, where he collected a fine library, which was afterwards sold, and the collection is known among book-buyers as the White Knights' Library; it was at the sale of this library that the late Lord Althorp bought it, he having been the opposing bidder to the Marquis at the

"I have disinterred a letter of the Reverend Thomas Vaughan, the keeper of this fine collection, which gives an account of this copy, which has never been exactly described. It is clear from all defects and well preserved, but unluckily five leaves are wanting.

"Firstly, the last leaf of the Table of Contents or heads of chapters. It contained the chapters of the stories of the Tenth Day, which are totally wanting, with the exception of the three first lines.

"Then the loss is to be regretted of the first leaf [of the text] excepting the last three lines. This leaf followed the table.

"In the fourth day two consecutive leaves are wanting, which causes a gap of sixteen lines at the end of the first story, Tancredi, and of 144 lines at the beginning of the second story, Frate Alberto.

"The last loss to notice is that of one leaf of the tenth day, which contained twenty-two lines of the end of the third story, Mitridanes, and fifty-two lines at the beginning of the fourth, Messer Gentile de Carrisendi.

"The Blenheim copy is 12 $\frac{3}{8}$  by 8 $\frac{1}{2}$  inches, English measure. The Roxburghe copy, according to Dibdin, is 11 $\frac{1}{2}$  by nearly 8 inches.

"These dimensions may be considered as rigorously exact, if it be true, as we have been assured, that they were taken with an *Elzévirimeter* ordered at great cost by a celebrated amateur. G. B."

The size and defects of the French copy are not given.

Graesse gives the collation as: tabular, 7 l.; blank, 1 l.; text, 260 l. £2,260, Roxburghe; £918 15s., Marq. Blandford.

The only perfect copy of this first edition of the "Decameron" with a date, belongs to Lord Spencer.

"*Boccace.*—The edition of this author, which I am about to describe, singular as it may seem, is to be found nowhere but in the Roxburghe collection. How it came there was thus explained to me by Mr. J. Nicol: 'The great collectors of books and competitors for rare publications, in their time, were Lord Oxford and Lord Sunderland. This copy of Boccace came into the hands of a London bookseller, who showed it to the above noble lords, and

Roxburghe sale. The explanation seems to be that the Duke of Marlborough, in his palace at Blenheim, possesses the copy described by Mr. Vaughan. — ED.]



demand a hundred guineas as the price of it. This sum must, at that time, have appeared enormously extravagant, nor can we wonder that they severally hesitated about giving it. Whilst they were deliberating, an ancestor of the Duke of Roxburghe saw and purchased the volume. The two noble collectors were invited to dinner, and the subject of Boccaccio being purposely introduced, Lord Oxford and Lord Sunderland began to talk of this particular copy. The Duke of Roxburghe told them that he thought he could show them a copy of this edition, which they defied him to exhibit. To their mortification and chagrin, he produced the book in question. If there shall happen to be a public auction of the late Duke of Roxburghe's most valuable library, I think I may venture to foretell that this Boccaccio will produce not less than five hundred pounds. The more particular description of this most rare book is as follows. I transcribe from De Bure, No. 3,654: 'Il Decamerone di Messer Giovanni Boccaccio. Editis primaria et eximie rariatis, per Christophorum Valdarfer Ratis porenvem excusa (Venetüs) Anno 1471, in fol.' De Bure had never seen it, but has taken his description from former bibliographers. The reader who wishes for more particular information on the subject may consult the *Bibliographie Instructive, Belles Lettres*, Vol. II., p. 48, et seq.—*Beloe*, "*Anecdotes of Literature*," 1807, Vol. II., p. 234.

"This is perhaps the only copy preserved complete, for a leaf is missing in that of the Ambrosian Library, and three in that of our Imperial Library.—*Brunet*.

Are four copies, then, known?

The late Jos. G. Cogswell told me that Blandford was unable to pay for his purchase at the time, but that he called at the auctioneer's rooms the next day and borrowed the volume for a few minutes under the pretence of showing it to his lady, when he drove home with it. It was sent for and was returned.

Oct. 20, 1874.

J. C. B.

*The American States* (vol vi., p. 112).—To the origin of names of States given in the *BIBLIOPOLIST*, might be added the popular names, which I quote from Trübner's *Literary Record*, No. 27, August 1, 1867:

"Maine is popularly known as The Lumber or Pine Tree State; New Hampshire as The Granite State; Vermont as The Green Mountain State; Massachusetts as The Bay State; Rhode Island as Little Rhody; Connecticut as The Nutmeg or Free Stone State; New York as The Empire or Excelsior State; Pennsylvania as The Key-Stone State; Delaware as The Blue Hen or Diamond State; Virginia as The Old Dominion or Mother of States; South Carolina as The Palmetto State; North Carolina as The Old North or Turpentine State; Mississippi as The Bayou State; Louisiana as The Creole State; Tennessee as The Big Bend State (the word Ten-as-

signifying a curved spoon); Kentucky as The State of the Dark and Bloody Ground; Illinois as The Sucker or Prairie State; Indiana as The Hoosier State; Ohio as The Buckeye State; Michigan as The Wolverine State; Arkansas as The Bear State; Iowa as The Hawkeye State; California as The Golden State; Texas as The Lone Star State."

It will be observed that only twenty-four of the States are included in the present list. Perhaps some other correspondent can supply the popular names of the remaining States.

E. A. P.

In your article it is stated that "Maine was so called as early as 1633, from Maine in France, of which Henrietta Maria, Queen of England, was at that time proprietor."

This derivation is very frequently given as the true one, but it is evidently wrong, as Mr. Tuttle has proved in an article printed in the *Boston Evening Transcript*, June 8, 1872, from which I make the following extract:

"The name of Maine was first authoritatively and deliberately applied to that part of the State lying west of the Kennebec River in the charter of the great Council for New England, granting this territory to Sir Ferdinando Gorges and Captain John Mason, dated August 10, 1622. In this charter it is styled the 'Province of Maine.' This event was nearly two years before the Princess Henrietta Maria of France was thought of for a wife to Prince Charles of England. At the time this name was inserted in the charter, a marriage treaty was pending, and had been for some years, between the Courts of England and Spain, having for its object the marriage of Prince Charles and the Infanta Maria, daughter of Philip III. of Spain. A marriage of these royal parties was expected until early in the year 1624. It is clear from this and other circumstances that could be mentioned, that the naming of Maine had nothing to do with Henrietta Maria of France, as alleged. I may add, in this connection, that I expect to show, in my *Life of Captain John Mason*, soon to go to press, that this Spanish Infanta was designedly complimented about this time in the naming of a district in New England, granted by the great council, a curious fact overlooked by historians.

"It seems reasonably certain that the State of Maine owes its name to no European state, province, or personage, but to its own unique geographical features. Years before the name appeared in this charter to Gorges and Mason, its territory, or the literal part of it, was commonly designated by English mariners and writers 'The Main' variously spelt, to distinguish it from its insular parts lying off the shore. The origin of the name, proposed long ago, seems to be the true one."

One of the islands, Monhegan, was settled at an early date. Mr. Folsom, of New York City, author of the "*History of Saco*

and Biddeford," in an address, September 6, 1846, before the Maine Historical Society, says, in reference to this derivation :

"Unfortunately for its accuracy, the province of Maine in France did not appertain to Queen Henrietta Maria, but to the crown [of France]; nor is it discoverable that she possessed any interest in the province."

JOHN WARD DEAN.

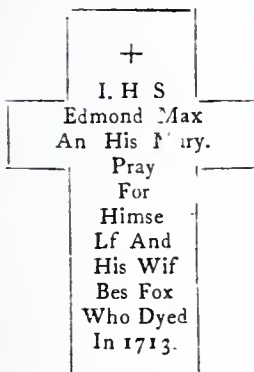
Boston, Mass.

Wisconsin is called The Badger State from that animal being found there; Nevada the Silver State, from the great number of silver mines in it. M.

*Dr. Dee's Crystal* (vol. vi., p. 108).—There is, I believe, no evidence that the ball of smoky rock crystal (not glass) in the British Museum was ever the property of the alchemist of Manchester and Mortlake, though some years ago it used to be ticketed as "Dr. Dee's Show Stone." It is engraved by John and Andrew Van Rymsdak Pictors, in their quaint folio about some of the curiosities in the British Museum, London, 1778, but with no mention of the Doctor's name. There is, however, in the National Collection, a disk of jet or coal, inscribed with characters, which is, I think, supposed to have been his.

W. J. BERNHARD SMITH.

*Epitaphs* (vol. vi., p. 71, 106).—Among epitaphs, there is one in the old burying-ground at Newtown, Trim, Ireland, which merits notice for its quaintness. It is in the form of a cross, and is as follows:



SIGMA.

*Dr. Watts* (vol. vi., p. 98).—You very correctly restore to Richard Crashaw the credit of the beautiful verses descriptive of the miracle at Cana. I think, however, the line—

"The conscious water saw its God, and blushed," is generally attributed to Dryden, who, when a school-boy at Westminster, seems to have been impressed by Crashaw's example? Am I right? Crashaw's lines run thus:

"Unde rubor vestris, et non sua purpura lymphis  
Quæ rosa mirantes tam nova mutat aquas?  
Numen (convivæ) præsens agnoscite Numen:  
Nympha pudica Deum vidit, et erubuit."

HIC ET UBIQUE.

Who was first in the field to imitate Crashaw—the author of the *Busy Bee*, or his contemporary, Aaron Hill, whose lines on the turning of water into wine I append?—

"When Christ, at Cana's feast, by power divine  
Inspired cold water with the warmth of wine,  
See! cried they, while in red'ning tide it gush'd,  
The bashful stream hath seen its God and blush'd."

W. W.

It is said that Dryden, in his youth, and during his academical career, betrayed little of that dominant genius which began to distinguish him in his prime (where, as Milton says, "youth ends"), and that he was looked upon, as well by his tutors as by his college mates, as possessing nothing whatever remarkable, intellectually or poetically. On one occasion, however, he took completely by surprise his tutors and all concerned, by a flash of wit and originality which effectually revealed the genius that lay dormant within him. A "Theme," on the subject of "Christ's Turning Water into Wine," had been propounded to Dryden's class: and, as a matter of course, he (the *dullard*) was expected, among the rest, to "say his say" on the occasion. We can well imagine his trepidation, as the lengthy compositions of his class-mates were handed in and read, several, no doubt, drawing forth the hearty commendations of the judges. We can well imagine, too, his trepidation when his own turn came; and when the insignificant bit of paper, on which his *own* thoughts were expressed, met the astonished gaze of all present. On

that immortal slip of paper was inscribed one solitary line, namely :

"*The conscious water saw its God and blushed.*"

And that was Dryden's *first* poetical essay, and it foretold *immortality*.

PEN AND PLOW.

"*The Ships Sail Out,*" &c.—There is a poem, one verse of which is as follows :

"The ships sail out,  
And the ships sail in,  
And a hundred years are the same as one.  
The ships sail out, and the ships sail in  
And what is it all when all is done?"

Will you be so kind as to publish the poem, with the name of the author, and oblige  
JACK CROXTON.

Violet House, Goshen.

[Are any of our correspondents able to assist Capt. Croxton?—Ed.]

*Portrait of Thomas Paine.*—In "The Life of Thomas Paine" (political writer), written by his friend Clio Rickman, published 1819, the writer in his Preface says:

"The engraving of Mr. Paine by Sharp, prefixt to this work is the only true likeness of him; it is from his portrait by Romney, and is perhaps the greatest likeness ever taken by any painter: to that eminent artist I introduced him in 1792, and it was by my earnest persuasion that he sat to him."

Can you say what has become of Romney's painting? E. TRUELOVE.

*Irish Bulls.*—Miss Edgeworth and her father, Richard Lovell Edgeworth, wrote a book on this subject, and Sidney Smith a review on it. Is there any other work devoted to the same topic, or to the subject of bulls in general? Also, is there any work containing a large collection of bulls, ancient and modern, in literature or tradition,—from that early bull in Hierocles of the matron, her son being nearly drowned in bathing, who threatened him with the severest chastisement if he ventured into the water again before he had learnt to swim, down to the advertiser of a washing-machine, in these words, "Every *man* his own washerwoman"? C. A. WARD.

*Old MSS. to Mend, or Tulle and Tatters.*—In the repair of very dilapidated but perhaps valuable MSS., it not unfrequently happens that to preserve the writing on both sides of a leaf is a matter of the ut-

most difficulty. For instance, I have lately spent some time in endeavoring to repair an ancient parish register, many of the parchment leaves of which were reduced to mere crumpled shreds, of less consistency than blotting-paper. The entries were to be deciphered by the depression left by the ink where it had eaten into the parchment, rather than by any remains of blackness of the ink itself; and as the lines on either side happened to be chiefly in exact opposition, the corrosion of the ink had simply divided the leaf into tattered strips. Tissue paper in this case seemed to be altogether unsuitable as a means of uniting the fragments, though it may possibly be used successfully where writing is distinct; nevertheless, I should hesitate to apply even the most transparent to faded MS., fearing some subsequent thickening or obscuration. To restore the leaf without hiding some of the almost obliterated entries appeared to be utterly impossible, and I was almost ready to give up the task as hopeless, when it occurred to me that with the help of some very fine net I might be able to get over the difficulty. Having experimented with some upon a scrap of newspaper purposely torn into pieces, and finding it answered perfectly well, I commenced to paste one side of the many fragments of a leaf of the register, and after placing them accurately in position, laid on them a piece (somewhat larger than the page) of that delicate net which ladies call *tulle*,\* carefully pressing it down with a paper-knife, and when sufficiently dry to prevent its sticking to other surfaces, added a heavy weight. The expedient proved to be effectual as simple, and succeeded beyond my expectation; for whilst the net gives to the leaf a considerable amount of toughness—to be increased, when necessary, by laying it on both sides—it does not in the slightest degree obscure the most faded writing; in fact, you have to look closely to perceive the net at all. In the hope that this suggestion may be the means of adding useful years of existence to many a decrepid MS., I have ventured to trespass upon your valuable space.

GEORGE B. MILLETT.

\* Tulle is to be procured of various degrees of fineness. That which I selected as being most suitable for the purpose may be purchased at one shilling (British) per yard.



*Winterburger Missal.*—I want information of a Missal I have, printed, so far as I can make out, by Joannis Winterburger, in the year 1512, at Vienna. The following is his rhyme of himself and his mark:

"Signa vides lector: hyberna ex arce Joannis  
Anguineas inter jaculum amentabile spiras.  
Anguis ut etatem: cariosas ille lituras  
Comit, in invidiam gerit artis tela decorem."

I confess to being unable to make these lines quite intelligible to myself. I should say that the text of the Missal puzzles me most. It is unlike any with which I have compared it. I shall be glad to show it to any one learned in old editions of the Missal; to write some of its peculiarities would take up a great deal too much of your space.

DRYASDUST.

"*Defender of the Faith.*"—We are generally led to understand that the title "Defender of the Faith" was conferred upon Henry VIII. of England by a Bull of Leo X., 5th October, 1521. Whether it was so conferred (one might say confirmed) is with me a question. Amongst the characters relating to the manors of various ancient families of Yorkshire is one in the possession of Martin Farquhar Tupper, Esq., which places the matter in a new light. It commences thus:

"This Indenture made the xxij<sup>th</sup> daye of January in the second yeare of the reagne of Kinge Henry the Seaventhe by the Graice of God Kinge of England *defendoure of the faith*, &c. Betwixt Christofer Ratlife of Hewicke in the Cownty of Yorke Esquiere on the one p.ty, And Richard Lofthouse of Elslacke in the said Cownty Yeoman of the other p.ty."

It is merely a life lease of some farm-buildings, orchards, pasturage, &c., and is signed "Xss'ofor Radclyff. Jan. 22<sup>nd</sup>, 1487."

The only doubt is as to its genuineness. It is in the handwriting of the period, as I have stated. Had it been a forgery, the object of which I cannot see, the detection would have been certain, as it is merely a life lease, and by the latter end of the reign of Henry VIII. would have been valueless. Had the scribe erred in writing Henry VII. instead of Henry VIII., that would only have transferred the difficulty without explaining it away.

There can be no doubt as to the identity of the grantor. In 26 Henry VI., he married a daughter of John Stafford; the

marriage settlement, in Latin, I think, still exists. His name also appears in another small document, dated 1489.

OLD MORTALITY.

[In the Epistle Dedicatory to the High and Mighty Monarch King Charles I. prefixed to Isaac Basire's "Sacrilidge Arraigned and Condemned," London, 1668, there is this marginal note: "Tis a gross Error to think that the Kings of England's Title of Defender of the Church is no older than King Henry VIII. For 300 years ago, in the old Writs of K. Rich. II. to the Sheriffs, the old style runs, Ecclesia, cujus nos Defensor sumus et esse volumus."—ED.]

*Piomingo.*—Who was Piomingo? His name appears on the following title-page: "The Savage. By Piomingo, a Headman and Warrior of the Muscogulgee Nation. Published by Thomas S. Manning, No. 148 South Fourth street, Philadelphia. 1810. (8vo. pp. 2 and 311)." I assume that Piomingo is a mask-name of a subsequently recognized writer. Probably some correspondent may be able to inform me.

A. B. G.

[In the valuable "Essay Towards an Indian Bibliography" of Thomas W. Field, this work is noticed in the following terms: "A book of ethical essays, the author of which attempted a series of papers illustrative of American character, after the manner of the celebrated British Essayists. They have, of course, not the slightest relation to anything associated with the aborigines."—ED.]

"*God Bless the Mark.*"—What is the origin and meaning of the Shakespearian phrase, "God bless the mark!" "God save the mark!"? From its surroundings in "Two Gentlemen of Verona," iv. 4, 19; "I. Henry IV.," i. 3, 57; "Othello," i. 1, 33, we can infer for ourselves what the Cambridge editors tell us in "Merchant of Venice," ii. 2, 25, that it is "a parenthetic apology for some profane or vulgar word." The other commentators give no light on the process by which the words came to be so used.

IOTA.

Oban, N. B.

[Is not the phrase equivalent to "God forgive me"? Roquefort gives, "*Marque=Lettres de représailles. Marquer=User de représailles.*" In the fragment of "Alisaunder (E.E.T.S.), the verb *merken* seems used in this sense ("toe merken hem care," l. 284; "too mark ye teene," l. 497), though, perhaps, the meaning of *mark* there goes no further than "to stamp, to brand." There is a quibble in "The Two Gentlemen of Verona" passage (iv. 4,

18). The phrase is used mostly when a comparison is made. Thus, in the "Othello" passage (i. 1, 33)—

"He, in good time, must his lieutenant be,  
And I (God bless the mark!) his Moor-ship's ancient."

Steevens, in the "Variorum" of 1821, says on this passage: "Kelly, in his comments on Scots proverbs, observes that the Scots, when they compare person to person, use this exclamation." He goes on to quote from Churchyard:

"Not beauty here I claime by this my talke,  
For browne and blacke I was, God blesse the marke!"  
—in which passage the comparison is between *beauty* and *swarthinness*. The comparison is generally a contemptuous distinction. Thus, the fop (1st "Henry IV.," i, 3, 56) talks:

"So like a waiting gentlewoman,  
Of guns and drums and wounds."

Oaths and exclamations are difficult things to analyze and explain.—Ed.]

"*Taking a Sight*."—The mode of taking a sight, well known to school-boys, by means of applying the thumb to the tip of the nose and extending the fingers, is by no means a modern invention. We find it mentioned in Rabelais, book iii. c. 19, where Panurge encounters the Englishman, Thaumart:

"Panurge suddenly lifted up in the air his right hand and put the thumb thereof into the nostril of the same side, holding his four fingers straight out, and closed orderly in a parallel line to the point of his nose, shutting the left eye wholly, and making the other wink with profound depression of the eyebrows and eyelids. Then lifted he up his left hand, with hard wringing and stretching forth of his four fingers, and elevating his thumb, which he held in a line directly correspondent to the situation of his right hand, with the distance of a cubit and a half between them. This done, in the same form he abased toward the ground both the one and the other hand. Lastly, he held them in the midst, as aiming at the Englishman's nose."

#### KNICKERBOCKER.

[This practice is, we suspect, a good deal older than the time of Rabelais. There is a figure on the Nineveh obelisk in the British Museum thus engaged. The exemplary Panurge, however, is described as effecting what is called "a double sight," while the Ninevite contents himself with a single one, or, as Thackeray has it somewhere—

"He spoke no word to indicate a doubt,  
But put his thumb unto his nose, and stretch'd his fingers out."

In one of the Latin dramatists—either Terence or Plautus—occurs a phrase somewhat to this effect: "He is a low fellow, and puts his finger to his nose." We are quoting from memory, and, therefore, cannot recall the original, nor be certain as to the rendering of the passage. Some years ago, in a lecture, allusion was made to the passage, and it was considered to be an old reference to "taking a sight." The drama-

tist may, however, have reference to a custom, prevalent in Italy at the present day. We allude to the placing a forefinger to the right side of the nose when enforcing an argument. The only thing against the idea is the "low fellow," for the modern custom is used by grave divines in the pulpit, by advocates at the bar, by judges on the bench, and by senators, as well as by the *profanum vulgus*.—Ed.]

#### BOOK NOTICES.

THE LIFE OF THOMAS FULLER, D. D. With notices of his Books, his Kinsmen, and his Friends. By John Eglington Bailey. (London, Pickering).\*

This long-expected biography is now before the public, from whom it is certain to have the heartiest welcome. Fuller has never been so thoroughly dealt with as by Mr. Bailey, who, with indisputable taste and judgment, makes his hero, as far as possible, tell his own story. Where this is not possible, he narrates it for him with great ability and corresponding success. Mr. Bailey has trod all the ground that Fuller trod, read and meditated upon all that Fuller ever wrote, and has, so to speak, wrapt himself in the atmosphere in which Fuller lived. He takes the reader by the hand and leads him, too, over that charmed ground; he looks with the reader over Fuller's pages, and casts light upon them where he looks; and the reader, almost from the very first page, is as completely "atmospherized" as the author, and as much in love with him who was one of the most honest, brave, earnest, and merry Englishmen of his momentous time. That time spread over more than the first half of the seventeenth century. We are with him in his Northamptonshire home, where Fuller was born in 1608. We partake of his Cambridge experiences. We sympathize with him as a preacher, and we have a warm personal interest in him when he starts as an author; but particularly when, in 1640, he sends forth his *History of the Holy War*. We welcome him to London, and we admire the boldness with which the Cavalier parson, on the occasion of the king's absence from London in 1643, gave out his famous text from the Westminster Abbey pulpit, 2 Samuel xix. 30: "And Mephibosheth said unto the king, Yea, let him (Ziba) take all, forasmuch as my lord the king is come again in peace unto his own house."

Fuller, we know, lost all except honor and courage. These he manifested during the dark and troubled days. But the better time came to him at last, when he proved to what good end he had spent the adverse period, not having altogether looked back from the plough to which he had early applied his hand. When he died, in 1661, his countrymen were familiar with his "David's Heinous Sin," his "Holy War," his "Holy and Profane State," his "Pisgah Sight of Palestine," his "Abel Redivivus," and his pleasant "Church History of Great Britain"; but they were not acquainted with the work which, perhaps, more than all others, has made his name so popular, "The Worthies of England." It is "gossiping," as it has been called; but, only for such exquisite

\* New York, J. Sabin & Sons. Price, \$10.00.



gossip, a thousand things worth remembering would have perished. For such a man, we share in Mr. Bailey's admiration and enthusiasm. The volume is excellently got up in every respect, and it belongs now and for ever to English literature. It is in itself a Fuller library as well as a life of Fuller, a history of the times as well as of the man. It is most appropriately illustrated, and has a fair Index. Mr. Bailey makes full acknowledgment to all who have helped him, much or little, in this great work—acknowledgment which closes with this gracefully expressed passage: "Finally, the work has been throughout furthered, in no small degree, by the co-operation of my devoted wife."

Since the preceding was sent to the printers we have received the following information from Mr. Bailey: "I am now preparing an edition of the 'Sermons of Fuller,' which has received commendations on all hands, and for which I have already a number of subscribers. . . . I have got together originals and transcripts at great pains, and have such a rich treat in Divinity in store as few know of. A taste of the 'Discourses' is given in the 'Life,' from which you will see the character of the very rare pieces to be comprised in the volume." We heartily wish the learned and recondite editor success in his new undertaking.

GESCHICHTE DES HOLLANDESCHEN THEATERS. Von Ferd. von Hellwald. (Rotterdam, Van Hengel & Eeltjes.)

In writing a good, and, it may be supposed, trustworthy history of the Dutch stage, Herr von Hellwald has thrown much light upon histrionic art in England. The fact that English theatrical companies made frequent excursions into different towns of Germany and the Netherlands, penetrating so far even as Denmark, has for some time past been established. According to Herr von Hellwald, the origin of stage plays in Holland is assignable to their visits. In 1585 a company of players came in the *suite* of the Earl of Leicester, who was in command of the troops sent by Queen Elizabeth to the assistance of the States-General. So great was their success that in following years other companies ventured across, and gave representations on their own account. In 1590 a troupe, under Rob. Browne, is mentioned. Other companies followed in 1604 and 1605. So late as 1645, when the decay of stage plays in England put the players to shifts to earn a livelihood, English performances were given in Amsterdam. No such traces, as might be anticipated, of the influence of Shakspeare survive in the Dutch drama. A too rigid adherence to the Aristotelian maxims exercised from the first in Holland an influence analogous to that from which German drama suffered during the seventeenth and eighteenth centuries, and the "national character of the Dutch stage was thoroughly and entirely ruined." The first performances in Dutch were established by the Rhetorical Association of Amsterdam, the members of which gave mysteries first, and, subsequently, regular plays, paying a tax of a florin and a half per head towards expenses. In 1617 the committee of an asylum relieved members of this charge, and un-

dertook the management of performances, which then for the first time were made public. In the first year the profits were 2,000 florins. A regular theatre was established by the committee, and became a portion of municipal property, being conducted by directors appointed by the municipality till 1681, when it was let at the large yearly rental of 20,000 florins. In the seventeenth century the public were fond of sensational effects. The heroine of one piece is represented as beheaded on the stage; in a second, the hero is seen hanging on a gallows; and in a third, the limbs of a criminal are one by one lopped off and thrown into a well. During subsequent years, the influence of the French stage, so deplored by Lessing in Germany, remained paramount in Holland. Zjermeez, the one celebrated actor the Dutch stage can boast of, appears, in point of talent, to have been not far, if at all, behind Betterton, whom in date of appearance he slightly anticipated. Herr von Hellwald has written a thoughtful book, which forms an important contribution to our knowledge of the revival of dramatic representations in Europe.

THE WORKS OF RICHARD BRINSLEY SHERIDAN. Dramas, Poems, Translations, Speeches, and unfinished Sketches. With a Memoir of the Author, a Collection of Ana, and Ten Chalk Drawings. Edited by F. Stainforth. (Chatto and Windus, London. \*)

Sheridan's high place in English literature was long ago fixed and determined. The author of the "Critic," "The Rivals," and "The School for Scandal," has never been surpassed in his own line. In these degenerate days of our dramatic art, his great plays seem to gain something by contrast with the productions of inferior playwrights. The theatre represents only one side of Sheridan's genius. His speech in the British Parliament on the Warren Hastings impeachment was pronounced to be the best that was spoken; and Burke and Fox were among the speakers. That the native wit of the man was continually running over may be seen in the "Ana" of this volume, which contains everything that time has preserved of his fertile humor. Many persons will be glad to have a compendious memoir of the poet, who would hardly care to possess Moore's voluminous Life. The chalk sketches represent several of the chief comedians of last century, in characters of Sheridan's plays.

ELEMENTARY HISTORY OF ART: An introduction to Ancient and Modern Architecture, Sculpture, Painting and Music. By N. D'Anvers. With a Preface by T. Roger Smith, F.R.I.B.A. Illustrated with one hundred and twenty wood cuts †

The growing demand for elementary information on subjects of Art suggested to the author of this little work the compilation of what he calls an Introductory Text-Book, on the plan of a small "Guide to the History of Art," already in use in

\* New York: J. Sabin & Sons. Price \$3.00.

† New York: J. Sabin & Sons. Price \$3.50.



German schools, but considerably enlarged by references to other standard authorities, and by special chapters on the history of the Arts in England. Our author first carries the reader back to Indian, Egyptian, and other early architectures, and descending the stream of time to Greek, Etruscan, and Roman eras; thence to Moorish, Early Christian, and Byzantine forms; at last arriving at our nineteenth century styles, after touching upon the Romanesque, the Pointed, and the Renaissance periods. In like manner the cradle of sculpture, or Glyptic Art, must be sought in the remote East, in Egypt, and Asia. Thence a long and interesting sequence of examples is traced through the unrivalled masterpieces of Greek Art, the Roman and Romanesque times, down to Chantrey and Gibson. The historic sketch of painting is equally comprehensive and equally instructive. A short introduction initiates the reader into the meaning of various technical terms employed by artists and art-critics; from which, by the way, we miss a term much used and not always understood, "breadth," meaning a great deal of one thing, as of light or of shade, employed in broad spaces, and not broken up into small repetitions here and there, in a picture. "Genre," another term which often puzzles outsiders, is very well defined here, as including whatever is neither landscape, historical, nor portrait-painting. The amount of compressed information on the history of painting is most creditable to the author's industry and arrangement. We are glad to see that here, also, due honor is paid to the genius of "the inspired Dutchman, Rembrandt." The finest illustration in the book, because least depending on expensive execution, is a copy of his "Raising of Lazarus." The effect of a few rough lines and touches is positively sublime. Music brings up the rear, with no flagging in interest or stinting of important facts. The wood-cut portraits (all but one, German) are much too large for the size of the page, and suggest a row of physical as well as intellectual giants.

LE COSTUME DEPUIS LES TEMPS LES PLUS ANCIENS  
JUSQU'A NOS JOURS. Hachette et Cie., Paris.  
1874.

This is a very entertaining book on female costume, and from it we quote the following curious account of that very popular article of toilet, the panier: "All our lady readers know what a panier is, although a few years since many of them would have been puzzled had they been asked to explain the signification of the word, as it is only recently that this article of female costume has been revived. This is a mistake. The crinoline of ten years ago resembled the antique panier, not the present 'bustle.' It is true that in the early part of the last century ladies lifted up their overskirts much in the same way as is at present the fashion, but they did not call the mass of drapery which adorned their waists behind a 'panier'; they styled it in France a *croupion*—side-saddle! The panier of the time of Louis XV. consisted of a petticoat made of basket-work. They were even made of wood and with bars of iron, and were originally introduced from Spain by Anne of Austria, mother of Louis XIV., and were

the fashion for about twenty years during the reign of Louis XIII. For nearly a century they disappeared, and it was not until the time of Louis XV. that they once more became the mode. Barbier, in his interesting diary (published in Paris 1728), tells us that 'the Cardinal de Fleury has had his legs much cut by the paniers of a certain lady with whom he was recently returning from a religious service. You know these paniers are so monstrous that two persons cannot well occupy the same chair on account of their size. His Eminence insisted upon returning home in the carriage of Madame —, and, as he is a stout man, he somehow or other broke her panier, and the wooden bars wounded his legs so that he had to be carried out of the chair, with the blood trickling down his calves. As to the lady, she laughed fit to kill herself at this spectacle, which has made all Paris roar.' Further on he tells us: 'These paniers are so big that, when the queen is seated in her reception-room with Mesdames the sisters of the king on either side of her, their petticoats hide her Majesty so completely that the king has issued an order to the effect that there shall always be two vacant chairs on either side of her Majesty.' "

MEMORIALS OF MANCHESTER STREETS. By Richard Wright Procter. (Manchester, England: Sutcliffe.)

In a handsome volume, with clever and interesting illustrations, Mr. Procter has given us a readable and amusing book on Manchester, the British Cottonopolis. He takes us through the streets of the industrious city, and tells a succession of stories as he goes. Mr. Procter does not forget to rectify established errors. For example, he assigns to a Manchester man, T. Noel, "The Pauper's Drive," the poem which is commonly attributed to Tom Hood. We allude to the lines beginning with—

"There's a grim one-horse hearse in a jolly round trot,  
To the churchyard a pauper is going, I wot.  
The road it is rough, and the hearse has no springs,  
And hark to the dirge that the sad driver sings:  
Rattle his bones over the stones,  
He's only a pauper whom nobody owns."

We heartily congratulate Mr. Procter on this choice contribution to Manchester history.

*Wellington as a Shepherd.*—A certain Highland sheep-farmer, known as Corrychoillie, was one evening seated with his compeers over their *toddy*, and boasting of his numerous flocks and herds. He admitted that Prince Esterhazy had more sheep than he himself had, but then the Prince had no rent to pay. After some gasconading of this kind, one of the fraternity interposed:—"Come, Corrychoillie, you are making yourself as great as the Duke of Wellington." "The Duke of Wellington," replied the other; "it was easy for the Duke to put down his men at Waterloo—a regiment here and a regiment there; *they would all stand!* But let him try to put down ten thousand sheep, for bye [besides] black cattle, at Falkirk Tryst, and it's my opinion he would make a very confused buzzness of it."

## OBITUARY.

*Betty.*—William Henry West Betty, known in his boyish days as the "Infant Roscius," died recently in his eighty-third year. He was born at Shrewsbury, on the 13th of September, 1791, and was the son of William Henry Betty, a physician of some eminence at Lisburn, in Ireland. When eleven years old he was taken to see Mrs. Siddons as Elvira, in "Pizarro," at the Belfast Theatre, and the play made such an impression on his mind that from that time the drama became his study. On the 1st of August, 1803, before he had completed his twelfth year, he appeared on the stage at Belfast, as Osman, in the tragedy of "Zara," a version by Aaron Hill of Voltaire's "Zaire," and after a rapid course of provincial engagements he was secured for Covent Garden Theatre for twelve nights at fifty guineas a night and a clear benefit; while he agreed to perform at Drury Lane on the intervening nights. He made his *débüt* in London, in 1804, as Achmet, in the tragedy of "Barbarossa." In 1805 young Betty got from £50 to £100 per night. Southampton witnessed his farewell benefit, August 9, 1824, when he was thirty-two years of age. He cannot thus be said to have "lagged upon the stage," and his reading of the word "farewell" was different from that of the modern actor who bids his friends a periodical and remunerative adieu. The modern generation can with difficulty understand the ferment caused by the performances of the infant Roscius and the interest in his career once manifested.

*De Cugnac.*—The Paris papers announce the death of Madame la Marquise de Cugnac, a lady well known in the fashionable world of Europe. Madame de Cugnac was ninety-seven years of age, and remembered the executions of Louis XVI., Marie Antoinette, and Madame Elizabeth. She was a direct descendant of St. Jane de Chantal and Madame de Sévigné, who, by the way, was the grand-daughter of the saint. It is said that the memoirs which the Marquise de Cugnac has left in MS will be published soon.

*De Pontécoulant.*—Philippe Gustave Doucet de Pontécoulant, whose death we announce, was born in 1795, and was a Scholar of the Polytechnic School, Paris, from 1811 to 1813. The first volume of his great work, "Théorie Analytique du Système du Monde," was published at Paris in 1829, the fourth and last volume in 1846. When the second predicted return of Halley's comet was approaching, the Academy of Sciences of Paris proposed its perturbations as the subject of a prize, which was awarded to Pontécoulant in the year 1829. He held an appointment for some years under the Government of Louis Philippe as Captain, and afterward Colonel, in the Royal Corps of the French Artillery. He died at his château at Pontécoulant, in the department of Calvados, on the 21st of July last. Amongst other honors conferred upon him by foreign scientific bodies, he had been for several years an Associate of the Royal Astronomical Society of London.

*Dobell.*—We have to announce the death of Sydney Dobell, the author of "Balder," and other poems, most of which were published under the

pseudonym of Sydney Yendys. Descended from a Sussex family, he was born near London early in the year 1824, and died August 22, at Barton End House, Nailsworth, in Gloucestershire. In early life he was a clerk in the office of his father, a wine merchant, at Cheltenham, and in 1850 his first work was published by Bentley, a dramatic poem, entitled "The Roman," which attracted considerable notice, both by its earnest sympathy with the Italian patriots and its own merits. In 1854 was produced his "Balder," and in the following year he joined his friend, the late Alexander Smith, of Edinburgh, in the production of "Sonnets on the War." These were followed by a collection of lyrics, "England in Time of War," and some other less-known publications. Mr. Dobell's death, at the early age of fifty, will be regretted by a large circle of friends. It will cause readers of middle age to heave a sigh of regret at the promise of the young poet, and the modicum of performance in the elder writer. Sydney Yendys, Alexander Smith, and Gerald Massey were hailed as bright, rising geniuses, who were to surpass Shelley and Byron, and who absolutely made a name for themselves as the Spasmodic School; there were many adjurations to God, the sun-god, the moon, and the sea, that was amorous of the brown earth; and these images such a critic as George Gilfillan recognized as beautiful and lovely; but Professor Aytoun, in "Firmillian, a Spasmodic Tragedy, by T. Percy Jones," produced better poetry while laughing at the strained contortions of the poets. Everybody bought "Firmillian," everybody laughed at the spasms of the spasmodic muse, and the school probably for ever faded out, although the poets had real merits.

*Guizot.*—The eminent statesman and historian, François Pierre Guillaume Guizot, died in Paris on Sept. 9. He was born in 1787 at Nismes, educated at Geneva, to which place his mother had fled to avoid persecution by the Bourbons. At the age of eighteen, when Napoleon had been crowned emperor, he returned to Paris, where he soon distinguished himself as a journalist and author. In 1809 he published a Dictionary of French Synonyms, and in 1813, his "Lives of the French Poets." He founded the *Revue Française* in 1828, and was the author of a large number of political pamphlets which always received much attention. He occupied the chair of Modern History at the Sorbonne for many years, and acquired great celebrity as a lecturer. Five volumes of his lectures were published in 1845, under the title of "A History of Civilization." Of his many works, may be mentioned as perhaps the most important, a "History of the Revolution in England from the accession of Charles I. to that of Charles II," published in six volumes, from 1827 to 1856, and "Memoirs to Illustrate the History of My Time," of which four volumes have been translated into English. For many years he took an active part in politics, and was considered the leading statesman of France. He was elected to the Chamber of Deputies, and on the accession of Louis Philippe, was appointed Minister of the Interior. He was Minister of Public Instruction in 1832, Ambassador to London in 1840, and in the same year became Minister of Foreign Affairs, a place which he



held until the revolution of 1848, when he retired into private life.

*Kenny Meadows.*—It is our duty to chronicle the death, August 19, of a veteran draughtsman on wood, Kenny Meadows, a well-known artist. He was buried in the cemetery of St. Pancras, Finchley, Middlesex, in the grave of his father-in-law, John Henning, a sculptor of note, who made the capital and restored copies from the frieze of the Parthenon and other works of considerable merit. At the time of his death Mr. Meadows was in his eighty-seventh year. He was the associate and friend of Leigh Hunt, of Douglas Jerrold, of Thackeray, and of Dickens. He was, with the veteran George Cruikshank, almost the only remaining link connecting the present with that of the past age, and was no mean contemporary of Jackson, Harvey, Leech, and other popular illustrators. Kenny Meadows made for himself a real reputation, and will be best remembered by his illustrations of Tyas' edition of Shakespeare and "Heads of the People." For many years prior to his death, Mr. Meadows enjoyed a small pension for his artistic services. The illustrations to "Shakespeare," notwithstanding abundance of affectations of the most puerile kind, not unfrequently, and especially in the less pretending designs, vignettes, and the like, exhibited pretty and graceful fancies. His figures were stiff and angular, but full of grace and fancy. His knowledge of figure-drawing was limited, but he drew the hand capitally. Some of the earliest illustrations to *Punch*, in Jerrold's Story of a Feather, were by this artist.

*Swain.*—We are sorry to hear of the death of Charles Swain, the Manchester poet, which occurred at his residence, Prestwich Park, near Manchester, England, Sept. 22. He was seventy-two years of age, was a native of Manchester and had always resided in or near that city. For some years Mr. Swain had been in indifferent health. In his earlier years he pursued the trade of a dyer, and in his later that of an engraver. For a short time he carried on the business of a bookseller. Like those of many others, his first effusions appeared in local papers, but he will probably be remembered chiefly for "The Mind, and other Poems," published in 1831, subsequently to which he published several volumes of poems which attracted considerable attention when they were brought out.

*Vayssard.*—M. Vayssard, a librarian in the National Library of Paris, recently died at the age of eighty. He was remarkable for his wonderful memory of books and his knowledge of the contents of the library, which included more than two million volumes. It is related that a visitor once asked for a novel, of which he did not know the title nor the author's name. He repeated a line or two of the first chapter, and Vayssard brought the book, though it was by an obscure author of the eighteenth century.

*Howard Staunton.*—The *Illustrated London News* states that a donation out of the British Royal Bounty Fund of £200 has been given to the widow of the late Howard Staunton, the eminent chessplayer and Shakspearean, whose death we noticed in our last.

## SHAKESPEARIANA.

George Reimar, of Berlin, has a Shakespeare Dictionary in the press, of which twenty-one sheets have already been printed.

The *Academy* understands that E. Dowden, Professor of English Literature at the University of Dublin, is preparing for publication a series of lectures which he has delivered at that institution on "The Mind and Art of Shakespeare."

Othello has been translated into Hebrew by J. E. S., with a critical Introduction by Peter Smolensky. This literary curiosity is published at Vienna.

The name of the sculptor of the Stratford bust is Gerard Johnson. "We learn the name," says Charles Knight, "from Dugdale's correspondence," published by Mr. Hamper in 1827. *Of him we know nothing but the fact recorded*, and that he carved also the recumbent figure of John Combe, a heavy, stiff, and graceless block, &c.

A Hungarian adaptation of the "Tempest," is now being rehearsed at the National Theatre in Pesth. It is a fact that even the Hungarians see more of Shakespeare's plays performed than the people of England or America. No week passes without at least one or two Shakespearian comedies being named on the play-bills in Pesth, and even in provincial towns. In a Russian theatre at Odessa they played, in one week, "Hamlet," the "Merchant of Venice," and "Othello"—the later adapted from a German translation.

J. O. Halliwell promises his reasons for believing that Shakespeare MSS. may be concealed in an ancient house belonging to Lord Overstone. We are the more encouraged to hope that this may prove a fact, as one of Milton's common-place books has just been discovered in the house of Sir Frederick Graham, at Netherby. It contains letters to Milton, entries by Milton, in 63 pages, and extracts which appear to have been made for Milton.

Dr. Ingleby's promised book "Shakespeare's Century of Prayse," is finished at last. The task has proved far more onerous than was contemplated when the work was projected. It covers the century 1592-1693, and includes about 250 extracts noticing Shakespeare or some work of his; these are copiously elucidated in notes appended to each of the four periods comprised in the century. The work was announced as to be published by C. Edmonds, of Birmingham who was formerly with H. G. Bolin and Henry Sotheran & Co., but Mr. Edmond's retirement from the trade has suddenly cast upon the editor the task of applying anew for subscribers' names. A few large-paper copies have been printed,



to which is prefixed a fac-simile, by E. W. Ashbee, or an important manuscript preserved at Hatfield House.

Mr. Bullen, of the British Museum, directs attention to an early notice of Shakespeare, which appears to have escaped observation hitherto. At all events, it is new to us, and so we give it as follows. The passage occurs in the address "To the Reader" in the following publication: "An excellent Comedy, called the Prince of Priggs revels; or, the Practices of that grand Thief Captain James Hind, relating divers of his pranks and exploits, never heretofore published by any. Repleat with various conceits and Tartonian mirth, suitable to the subject. Written by J. S. London, Printed for G. Horton, 1651." 4to. As the address "To the Reader" is short, it will be best to give it entire: "It was Plato's conceit, that if Virtue had a body so that all the beauty and lustre of its several ornaments could be seen, all men would be in love with it. By the same rule, were Vice drawn, and all the parts and limbs of it set before us in its height of deformity, that with one glance of the eye we might discover all the ugliness of it, we should fly from it with winged haste. The true and primary intent of the Tragedians and Comedians of old, was to magnifie Virtue, and to depress Vice; And you may observe throughout the works of *incomparable Johnson, excellent Shakespeare, and elegant Fletcher, &c.*, they (however vituperated by some streight-laced brethren not capable of their sublimity), aim at no other end: My drift is the same in the composure of this Comedy, Pamphlets no Critick can more condemn than myself; however, it may please thousands of the vulgar (for whose sakes I am purposely plain and spongy) something there is here that will inform the wiser sort. Such things as these are less then least of my Recreations. VALE." This being a comedy, so called, and by J. S., one is at first inclined to think that it was most likely written by James Shirley; but upon examination, it will be seen not to bear any traces of Shirley's style. It is, in fact, more in the nature of a *droll*, such as those published by Kirkman in 1673,—*"The Wits or sport upon sport,"*—as specimens of the mutilated sort of stage-plays that were exhibited by stealth during the time (1642-60) in which stage-plays were prohibited by ordinance of the Lords and Commons. Although in five acts, the play is very brief, containing only fourteen pages altogether. The hero of it, Capt. Hinde, a famous highwayman, was said, at the time when it was published, to have accompanied Charles the Second in his wanderings after the Battle of Worcester, and to have actually escorted the Prince and Wilmot to London itself. At least, so it was put forth, but with no ground of truth, in the newspapers of the time. In accordance with this belief, Charles the Second is introduced as one of the

characters in the play, under the title of the "King of Scots." This is almost conclusive against the supposition that Shirley, who was a devoted Cavalier, was the author of the piece, as he would scarcely have deemed it respectful to his sovereign to introduce him as the companion of a notorious highwayman. Moreover, Dyce, in his edition of Shirley, takes no notice of this piece, although he took pains to collect everything that might fairly be attributed to his author. Hinde was afterwards hung, drawn, and quartered, not for his highway robberies, but for his high treason, and there are some verses upon him, "by a poet of his own time," inserted in Johnson's "Lives of the Highwaymen," which remind one strongly of Wordsworth's lines on Rob Roy.

The name of "Halliwell" has long been honorably connected with that of Shakespeare. Increase of reputation is likely to result, if the rich promise contained in the accompanying list of contents of the first part of J. O. Halliwell's "Illustrations of the life of Shakespeare" \* be, as we do not doubt it will be, realized to the letter. The list itself is full of information, and whets the appetite for the feast we are to enjoy in a few weeks: "Scarcity of materials; a knowledge of the customs and appliances of the early stage essential to an effective study of Shakespeare's dramatic art; the chronological order not determinable by internal evidence; period of Shakespeare's arrival in London; his poverty; entered the theatre in a very low rank; the London of his day, with fac-similes of old plans; reasons for believing that the horse-holding story is founded on truth; only two theatres at that time in London north of the Thames, one called the Theatre, the other the Curtain, both situated in Shoreditch; the poet commenced his theatrical career in one of those theatres; historical accounts of them; their exact sites and various other particulars respecting them; the Theatre pulled down in 1598, and its materials used in the erection of the Globe Theatre in the following year; Romeo and Juliet produced at the Curtain; notice of Shakespeare acting with the Lord Chamberlain's Company before Queen Elizabeth at Greenwich in 1594, with fac-simile from the original manuscript; alteration in the constitution of that company about 1593; the plays which were acted at the Globe in 1599; fac-simile of view showing the first Globe Theatre; the Two Gentlemen of Verona, its date of composition and sources of plot; observations on the old English religious drama; probability that Shakespeare witnessed some of the later representations of the Coventry mysteries; the characters of Herod and the Black Souls; description of the pageant and the actors; religious uses of the early drama; moral-plays in the time of Shakespeare; the first secular drama; origin of the surname of Shakespeare; families of that name in most parts of

\* New York, J. Sabin & Sons. Price, \$16.75.

England from the fifteenth to the seventeenth century ; especially abundant in Warwickshire ; mistakes in identification ; the Shakespeares of Rowington not connected with the poet's family ; the mulberry-tree tradition ; Shakespeare's rural life ; early History of New Place ; the Guild Chapel and its gargoyles ; New Place either rebuilt or restored by Shakespeare ; no authentic view of it known to exist ; reasons for believing that a parcel of Shakespeare's manuscripts may be concealed in an ancient house belonging to Lord Overstone ; contract for the erection of the Fortune Theatre ; Bill of Privy Signet, Writ of Privy Seal and Patent licensing Shakespeare and others to act, 1603 ; curious theatrical anecdote from *Ratseis Ghost* ; transactions between the actors and proprietors of theatres ; a collection of papers respecting shares and sharers in the Globe and Blackfriars Theatres ; the story of Felix and Felismena ; Tarlton and the fiddlers ; Flecknoe on the stage ; licence to the Queen's Players, 1609 ; Privy Council orders and letters respecting actors and theatres ; indenture giving a minute description of the house which was converted into the Blackfriars Theatre ; other papers relating to that theatre ; the Master of the Revels and the drama in 1581 ; Nathaniel Field and the preacher at Southwark ; the Queen's Players at Norwich in 1583 ; Bill of Complaint, 1589, containing the only positive notice of Shakespeare between the years 1585 and 1592 which has yet been discovered. "

### OHLENSCHLÆGER, THE DANISH DRAMATIST.

It was in 1805 that the young and unknown poet, Adam Ohlenschlæger, wearing out a winter in Germany under all the worst pangs of nostalgia, found in the University Library at Halle a copy of the Icelandic of Snorrio Sturleson's "*Heimskrimbla*." The event was as full of import to Scandinavian literature as Luther's famous discovery of the Bible was to German liberty. In Ohlenschlæger's own words, he read the forgotten classic as one reads a packet of new-found letters from the dearest friend of one's youth ; and when he reached Hakon Jarl's "*Saga*" in his reading, he laid the folio aside, and in a kind of ecstasy sat down to write a tragedy on that subject, which was the first fruits of a new epoch, and destined to revolutionize poetic literature, not in Denmark only, but throughout the North. To follow the

development of Ohlenschlæger's genius would take us too far from our present inquiry, and belongs rather to the history of poetry proper than to that of the Danish theatre. It suffices to point out that the real addition to national dramatic art given by these tragedies was that the whole subject-matter of them was taken from the legendary history of the race. Instead of borrowing themes from Italian romance or German tradition, this poet took his audience back to the springs of our own thought and legend ; in the sages of Iceland he found an infinite store of material for tragic dramas in which to develop emotions kindred to the people in whose language they were clothed, and to teach the unfailing lesson of patriotism to a nation that had almost forgotten its own mediæval glories. In place of the precious sticklers for the unities, Ohlenschlæger set before his eyes Shakespeare for a model ; but his worship was less blind than that of the German romanticists, and did not lead him into extravagances so wild as theirs. In later years, under the influence of Goethe, he fell into a looser and more florid style, but in his earlier dramas he is, perhaps, the coldest and most severe playwright that has ever succeeded in winning the popular ear. So intent was he on insisting on the heroic, primal forms of life, so careless of what was merely sentiment and adornment, that he presents in one of his most famous tragedies, "*Palnatoke*," the unique spectacle of a long drama in which no female character is introduced. It was not intentionally so ; simply Ohlenschlæger forgot to bring a woman into his plot. He rewarded the patience of the public by dedicating his next play, "*Axel and Valberg*," entirely to romantic love. The success of this piece on the stage was so great that, as the poet was away from Copenhagen and wished the printing to be delayed, large sums were given for MS. copies, and a clerk busied himself day after day in writing out the verses for enthusiastic playgoers. As it was seventy years ago with fashionable people, so it is to this day with every youth and maiden. The fame of Ohlenschlæger, like that of Walter Scott among ourselves, has broadened and deepened, even while it has somewhat passed out of the recognition of the cultivated classes.



## REMARKABLE BOOKS.

We feel somewhat diffident in reprinting the following leader from *The* (N. Y.) *South* of September 26; but the article is written with such bibliophilistic force, contains so much interesting matter for the book-lover, and speaks with such kindly feeling of ourselves, that we are confident our readers will forgive our pardonable egotism in placing it before them:

"It has been the dream of many a pale-faced student to steal away from the busy world to some pastoral paradise and spend his days in quiet communion with the great authors of the world. No man who is not himself interested in literature can even faintly realize the all-absorbing love that a book-worm has for his precious volumes, and the exceeding great comfort he finds in them. They have been the companions of many of his happiest hours. Perhaps he can remember the sacrifice he made for their purchase, and his feeling of exultation when he carried them home. Every thumb-mark recalls to his mind recollections of the midnight lamp and hours of quiet enjoyment when the rest of the world was wrapped in slumber. Every favorite author may bring back the hopes and aspirations of his earlier youth, when his spirit was free from the dust and grime of the world, and his heart strong to contend against the temptations and trials of life. Blessed be Guttenberg, Füst, and Caxton, the three great benefactors to mankind, who first made these once priceless luxuries more common; and thrice blessed be the host of booksellers—workers in a noble craft—who have placed them in the hands of even the poorest.

"Those people who think that the book-trade begins and ends in the handling of bright-covered volumes fresh from the press are sadly mistaken. That is only the least important part of it. The purchase and sale of books that are dusty and yellow with years require far more knowledge and what Dick Swiveller called 'filthy lucre.' A biblioplist is both born and made. He must be born with an innate love and reverence for volumes that pass through his hands, and must make himself, by long study and experience, familiar with their authors, publishers, condition, dates and value. There is probably no business in which an error that is apparently slight may entail so much loss. A biblioplist must live among books. His very thought must be of books, and his entire attention be devoted to the passion of his life. We remember hearing a person once express surprise at what he was pleased to call the 'wasted life' of the great English book-hunter, Dibdin, and because we knew that it would be impossible for us to explain to him with what great links the study of authors and books joined together the apparently disjointed eras in literature, we could only hold our peace and smile.

"Of the few noted biblioplists that America has produced, Mr. J. Sabin, senior member of the firm of J. Sabin & Sons, 84 Nassau street, New York, stands at the head. We comprehended, in a faint

degree, what a vast field for study lay behind the counters of an antiquarian book-seller's shop, but a recent visit to Mr. Sabin's place of business increased our respect for the magnitude of that field to a marked extent. Under the guidance of Mr. Charles Sotheran, the son of a century and a half of book-dealers, and a nephew of Mr. Henry Sotheran, the well-known English antiquary, we examined some of the costliest and most valuable volumes in Mr. Sabin's stock.

"There was a magnificent copy of the 'Four Evangelists,' by M. Bida, with etchings made by M. Ed. Hedouin and the bestetchers of France. On some of the pictures the work of half a lifetime had been spent. There was an original copy of Boydell's Shakespeare, of the edition of 1805, containing the illustrations to the 'Seven Ages,' by Smirke, so rarely found. The rest of the engravings are after Smirke, Fuseli, West, Reynolds, and others of the most eminent artists of the Georgian era. The value of Boydell's Shakespeare has been sufficiently attested by the many reprints that have been made of it. The copy we saw was, we believe, purchased at the Tite sale by Mr. Sabin, who has just returned from a four months' sojourn in Europe. Another valuable volume was a collection of the Van Dyke portraits. Some eighteen or twenty of these were etched by Sir Anthony himself, and the rest by the eminent engravers of the period. The expression of the features and the pose of the heads in these portraits are exceedingly natural. Next was a *fac-simile* of the missal used by Anne of Brittany, wife of Charles VIII. There is only one adjective that will do justice to this book, and that one is, sumptuous. A copy on vellum sold recently for 16,000 francs. The illumination is superb, and the whole work speaks volumes for the art of the fifteenth century. A person not at all interested in art could scarcely fail to observe one marked feature in all the illuminated illustrations in the old missals, and that is the vigorous expression which the monkish artists contrived to portray in the eyes and faces of the subjects they dealt with. There is a decided lack of perspective in most of the pictures, but this is more than balanced by their value as faithful portrayals of the manners and customs of the time at which they were drawn.

"We have not the space to describe in detail the many valuable volumes that attracted our attention, and consequently must give most of them but scant notice. There are fine copies of Roberts' 'Holy Land,' and Nash's 'English Mansions,' an extensive collection of Cruikshank, a score of original Dickens, a fine copy of Dibdin's 'Typographical Antiquities,' and a host of others. Mr. Sabin has probably one of the finest stock of books on architecture and the decorative art in the world, and his collection of prints is simply unsurpassed. Etchings and engravings by Rembrandt and Durer, and the great artists and engravers, numbers of rare dramatic portraits—Garrick, Betterton, Barry, Booth, Foote, Liston—in fact, all the knights of the sock and buskin who trod their little hour upon the stage and passed away, leaving behind names to be honored, are represented.

"Besides these there are shelves crowded with modern editions of the authors of the present and



past, and we would advise a book-lover who wishes to enjoy a genuine feast to visit Mr. Sabin's place. In closing, we tender our thanks to Mr. Sothran for his kindness and courtesy to us during our visit."

### DISRAELI ON SHELLEY AND BYRON.

However dubious may have been Disraeli's success in attempting to delineate the character of Shelley, the Marmion Herbert of "Venetia" was certainly intended to represent that poet, and not Lord Byron. In Book ii., c. 4, of "Venetia," Marmion's personal appearance is thus described:

"The countenance was of singular loveliness and power. . . . On each side of the clear and open brow descended even to the shoulders the clustering locks of golden hair; while the eyes large and yet deep beamed with a spiritual energy."

This corresponds with the descriptions of Shelley by his biographers, Capt. Medwin, Trelawney, and others; while it does not apply in any respect to Lord Byron, who had dark auburn hair, and was not remarkable for spiritual beauty.

In Book iv., c. 2, of the novel, many of the incidents of Shelley's life are recorded; and speaking of Herbert's works, the author says, "*they were little read, and universally decried.*" Now, every one knows how unbounded was the popularity of almost all Byron's works at their first appearance; while the masterpieces of Shelley were neglected by the mass of readers, and derided by the critics.

Byron was not a "violent republican," nor was he "first an atheist," afterwards "a Platonist," nor was he "fond of quoting Greek." These were the characteristics of Shelley.

If our readers have perused that splendid poem, "Laon and Cyntha," or "The Revolt of Islam," as it was afterwards ill named, and will compare it with the following description of Herbert's poem in the last-mentioned chapter of "Venetia," they will discover an analogy between them not to be mistaken:

"Herbert celebrated that fond world of his imagination, which he wished to teach men to love. In stanzas glittering with the most refined images, and resonant with the most subtle symphony, he called into creation that society of immaculate purity and unbounded enjoyment which he believed was the natural inheritance of unshackled man. *In the hero*

*he pictured a philosopher, young and gifted as himself; in the heroine, his idea of a perfect woman. . . . The public read the history of an ideal world, and of creatures of exquisite beauty, told in language that alike dazzled their fancy and captivated their ear. They were lost in a delicious maze of metaphor and music."*

This kind of praise applied to any of Byron's poems would be absurd, as it would imply a total ignorance of the character of that great poet's genius.

In the eighth chapter of the sixth book of "Venetia," Cadurcis asks Herbert—

"What is poetry but a lie, and what are poets but liars?"

"You are wrong, Cadurcis," said Herbert, "*poets are the unacknowledged legislators of the world.*"

These are the very words of Shelley himself in the last sentence of his "Defence of Poetry," and the question of Cadurcis recalls the lines in "Don Juan":

"Poets are such liars,  
And take all colors like the hands of dyers."

After all, it is questionable whether Mr. Disraeli has been more successful in describing Byron than Shelley. Many will regard both as failures.

### BIBLIOTHECA CASINENSIS.

The Benedictine Abbey of Monte Casino, in the Terra di Lavoro, near Naples, has long been celebrated for its rich and valuable library of ancient manuscripts, a catalogue of which has been at length taken in hand. This, if we may judge by the first volume, fairly promises in its completeness to be one of the most thorough catalogues of manuscripts that the world has ever produced. The "Bibliotheca" commences with interesting Prolegomena, by Ludovicus Tosti, in which that learned Benedictine monk has carefully discussed the history of his convent, and the gradual formation and acquisition of the library, a subject already partly treated of by Andrea Caraviti in "I Codici e le Arti a Monte Casino, 1870-1." The first volume, which is all that is at present issued, is, perhaps, undertaken on too magnificent a scale, seeing that 800 pages are devoted to the description of forty-four manuscripts only, or about twenty pages to a manuscript; but the Italians are notable for their liberal treatment of really good matter, and spare neither pains nor expense to render their work solid and exhaustive. And in truth the Abbey Library, as may be perceived from the list of its contents given at the commencement of the "Bibliotheca," is of a nature that thoroughly deserves so complete an illustration of its contents, for in this list we notice a number of manuscripts of

as early a date as the eighth century, and about a hundred of the ninth. The specimens of the tenth-century writing are abundant and various, some being identified as autographs of personages connected with Monte Casino, and among them is placed a "*Chronica Saxonica*," which, if really a copy of the "*Anglo-Saxon Chronicle*," is of great value, and ought to be collated with the Cottonian and English University codices without delay, for it must be of the first edition, or, at any rate, of a very early form. Of Bibles alone three are placed about A. D. 700, one about A. D. 800, one about 850, and so on, until we approach the fifteenth and sixteenth centuries, when the number of copies bearing actual dates of transcription become numerous, and the caligraphy instructive. Every manuscript of the forty-four has its description, prefaced by a well-prepared specimen chromo-lithograph of the writing, initials, colored rubrics, and ornamentation found in the book, and the descriptions themselves are of the most complete nature. To add to the value of the Catalogue, about one-third of the space is devoted to a "*Florilegium*," where are printed for the first time copious extracts, containing matter hitherto unpublished, or new and uncollated texts of known treatises. The Library, we observe, proposes, when the five volumes in which the "*Bibliotheca*" will be comprised shall have been completed, to publish an enlarged form of this part of the Catalogue, under the head of "*Analecta Casinensia*," which will contain similar matter.

The classification of the Library Catalogue does not seem to have been carried beyond a rough alphabetical arrangement; at any rate the contents of the first forty-four herein represented are of a miscellaneous nature, although for the most part patristic. Yet, mixed up here and again with fine examples of the works of Albinus Flaccus, Ambrosius, Augustine, Auxilius presbyter, Hostiensis, Beda, Bonaventura, and Burchardus, may be noticed acts and canons of Councils, decretals, the Ecclesiastical History of Anastasius Bibliothecarius, the works of Aristotle, Monastic Breviaries, Lives of Saints, and such kindred works as may be easily imagined to have emanated from, or found a resting-place in, the library of an early Italian monastery. The "*Florilegium*," which is an important feature in the work, contains, among other unpublished *matériel*, new versions of letters or *epistolæ* by Theodosius and Valentinian, Isidorus of Pelusium, Peter of Ravenna, Augustine, Jerome, Maximus, and other shining lights of the early and mediæval Church; a description of the gifts sent by St. Cyril to Constantinople; new matter concerning the Council of Chalcedon; astrological tables and works on ecclesiastical chronology not found among the treatises of Beda or of Alcuin; a concordance between the Gospels of St. Luke and St. Matthew; a fragment of Aristotle not printed in the edition of Duval; several sermons and homilies of St. Augustine; hymns; lives of Saints; and a version of the Book of Baruch which differs considerably from the well-known editions.

While the scope, utility, and moderate price of the book recommend it to private libraries of any pretensions or magnitude, its peculiar bearings upon palæography, upon the stricter study of finer and older manuscripts, and upon the recension of texts of the purer theology of the Western Church, render the

"*Bibliotheca Casinensis*" a necessary adjunct to all repositories of manuscripts.

It will be a long time before either the United States or England, with all their resources of wealth and knowledge, will be able to produce a book of such a nature and upon such a scale as that commenced by a comparatively small band of zealous monks in a kingdom which offers them infinitely fewer advantages and opportunities than we have at home.

## NEGLECTED ORIENTAL SCHOLARS.

An odd but characteristic anecdote is related of Dr. Johnson. When a great man, and far advanced in years, he was troubled with the recollection of a day on which, as a mere boy, he disobeyed his father and refused to take care of his book-stall. The doctor resolved to expiate the sin of his youth, so he went to the spot where the old book-stall used to stand, and, hat in hand, remained bareheaded for an hour in pouring rain—to the astonishment, doubtless, of the passers-by, but we may hope to his complete satisfaction. If the British, as a nation, had an equally sensitive conscience, they should take the opportunity of the reaction in favor of Oriental study, of which the recent International Congress affords good evidence, to do some sort of penance, or at least form some good resolves which may help to repair the meanness and neglect of their ancestors towards a body of men who have done quite as much to raise them in the eyes of Europe as any of the more prominent of their literary heroes—we mean their great Oriental scholars. A more melancholy page than the lives and careers of these giants of erudition and industry cannot be found in the literary annals of any nation. Want, misery, disease, ridicule, starvation—these were the elements in which most of them passed their death in life. They were insulted and ignored during their lives, and are now lying, many of them, in unknown graves, while the shelves of English libraries are groaning under their folios, and numerous literary pretenders pluming themselves with their feathers. England has never been slow to follow the doctrine of letting the dead bury the dead, and she has learned to treat her living scholars with the liberality and munificence they deserve. But she should not forget that, had it not been for those sons she has ignored and forgot-



ten, the sons she delights to honor might never have been. The ponderous labors of Ray, of Pococke, of Castell, of Prideaux, of Sale, of Simon Ockley, have laid the foundation for the more splendid superstructures of the modern scholar, and furnished many a hint for the brilliant theories agitated in lectures and congresses. It is not always on the stepping-stones of our dead selves that we rise to higher things; too often do the footsteps of art and science press on to the splendid goal over stepping-stones of forgotten martyrs and wrecked genius which the world too easily lets die. Of those who keenly appreciated the brilliant generalizations and profound erudition of the recent Oriental addresses and lectures, how few wasted a thought on the struggles and miseries of the mighty Eastern scholars of the seventeenth and eighteenth centuries. On poor Sale, for instance, the translator of the Koran, wandering homeless about the streets in want of bread, and positively obliged to sell his priceless books that he might get a bed; on Edmund Castell, who, after devoting sixteen or eighteen hours a day for seventeen years to the composition of his "Lexicon Heptaglotton," reduced himself to beggary and blindness, while his immortal work, now worth forty guineas a copy, was abandoned to rats and mould; on Simon Ockley, the author of the now famous "History of the Saracens," rotting in a debtor's jail at Cambridge, and appealing to the Earl of Oxford. There is, in truth, something stupendous and tragic in the devotion of these men to their studies, and in the prodigious results they managed to wring out of their wretched lives. "How often," writes Ockley, bewailing his imperfect acquaintance with the Persian language, "have I endeavored to perfect myself in that language, but my malignant and envious stars still frustrated my attempts; but they shall sooner alter their courses than extinguish my resolution of quenching that thirst which the little I have had of it hath already excited." Pococke and Prideaux were fortunately preserved from beggary, but what they had to contend against from an apathetic public and ignorant publishers can only be appreciated by those who have had like experiences. When Prideaux applied to a publisher relative to the publication of his great

work, written during the intervals of an agonizing disease, the man of type returned him the MS. with the request that he should "put a little humor into it." "Booksellers and printers have dulled my edges," writes Lightfoot, the great Hebraist. It seems hard such men could not live to see the interest their studies were destined to inspire, but should perish, worn out and broken-hearted, without even reaching the Pisgah of the future. Their tale is told, and the heroes are no more. So be it; but amid all the enlightenment and broad sympathy of the present century there is some danger lest a class of men who have much to impart, and invaluable treasures to unlock, should repeat, in one phase at any rate, the melancholy history of their Oriental brethren—we mean those scholars who have devoted their lives to the study of the Slavonic and Scandinavian literatures and languages. The University of Oxford, usually so liberal and so ready to welcome any who can impart fresh sources of knowledge, refuses to give them the slightest encouragement. She has been applied to, and she has been rich in promises, but England still remains the only place where no provision is made for such men, no welcome given to such studies.

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#### NOTICE.

The Fac-simile Lithographed page of Corrected Proof referred to on page 88 of the fifth part of "Miscellaneous Matter" of "A Handy Book about Books," will be given with the work in its complete form.

The amount of "Correspondence" in this double number having exceeded the limits usually allowed, we have been obliged to defer a moiety of "Literary (and other) Gossip" and the continuation of "Gossip About Portraits," to Nos. 71 and 72, now in the printers' hands. As these numbers will be published immediately, it will enable us to commence the new year with a clear start. We believe this will assist us in our intention to issue the BIBLIOPOLIST bi-monthly with greater regularity than heretofore. In promising this we must, at the same time, tender our gratitude to our subscribers for their forbearance and assistance.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publishers," American Bibliopolist Office, 84 Nassau street, New York.

We beg leave to state that we decline to return communications which, for any reason, we do not print; and to this rule we can make no exception.

To all communications should be affixed the name and address of the sender, not necessarily for publication, but as a guarantee of good faith.



5. Books of which there are not ten copies in the world, are *excessively rare*.

Mr. Edwards adds that it is implied, though not stated, that these terms apply only to such books as, for some cause or other, are *sought for*, and in this Brunet agrees with him.

### SIZES OF BOOKS.

[From *Notes and Queries*, 3d Series, Vol. ix, p. 83.]

Paper-moulds have fixed conventional sizes, but since the introduction of machinery for making paper, and the consequent disuse of moulds, makers work more by a given number of inches than by names of sizes. Consequently, the correct description of book sizes has become impossible, and the trade describe the new by the name of the old size they most resemble. The true size of a volume is determined by the number of leaves into which a single sheet is folded by the binder. Thus, a sheet of *Notes and Queries* has twelve leaves; and, although ranking as a foolscap quarto, is, strictly speaking, a triple foolscap duodecimo, and a little too large for that. To determine the real size of a bound book, find a signature (a letter or figure at the bottom of the page) and count the leaves (not pages) to the next—say from c to d, or from 3 to 4. If you find eight leaves, the book is certainly octavo; if sixteen leaves, sixteenmo; and so on. If a further test be desired, find the binder's thread, which runs through the middle of every sheet, and the number of leaves from one thread to the next will give the same result.

These rules do not, however, apply to old black-letter books, and others of the fifteenth and sixteenth centuries, where the most satisfactory test is the position of the water-mark. Dr. Dibdin, England's most famous and most careless bibliographer, often erred, through not noticing this. The rule is, a folio volume will have all the marks in the middle of the page; a quarto has the water-mark folded in half in the back of the book, still midway between the top and bottom; an octavo has the water-mark in the back, but at the very top, and often considerably crept by the binder's plough; and twelvemo and sixteenmo have the water mark on the fore-edge.—WILLIAM BLADES.

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## CLASSIFICATION OF WORKS ON BIBLIOGRAPHY.

J. C. Brunet's *Manuel du Libraire*, 6 vols., 8vo. Paris. 1860-65. This celebrated bibliographer, in the last edition of his well-known work, gives in the sixth volume, part 1, in the Order of Divisions (p. lix-lx) the following order of Classification of Works on Bibliography :

### VI. BIBLIOGRAPHY.

- A. Introduction, 31122-31128.\*
- B. General works on books, on libraries and their histories, on the duties of libraries, 31129-31164.
- C. History of Printing—
  - (a) General dissertation on the origin of printing, 31165-31203.
  - (b) Annals and Dictionaries of the typographical productions of the first century after the discovery of printing, 31204-31225.
  - (c) History of printing and distinguished printers of different countries, 31226-31310.
  - (d) Dissertations on some particularities relative to printing, 31311-31322.
- D. General bibliographies, including particular libraries, treatises, and dictionaries of rare works, bibliographical miscellanies, 31323-31364.
- E. Catalogues of public and private libraries—
  - (a) Manuscripts, 31365-31445.
  - (b) Printed Books, 31446-31593.
- F. Special bibliographies—
  - (a) Of anonymous and condemned works, 31594-31600.
  - (b) Dictionaries or special catalogues of books printed in each country within fixed times, 31601-31604.
  - (c) Particular presses, or in small numbers, 31605-31607.

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\* These figures refer to the numbers in Brunet, and indicate the number he catalogues under each division.

- (d) Bibliographies of the works of religious orders, 31608-31624.
- (e) National bibliographies, *i. e.*, which treat of the ancient and modern authors of each nation, 31625-31687.
- (f) Special bibliographies for each branch of the bibliographical system, 31688-31799.
- (g) Bibliographies of particular works, 31800-31805.
- G. Miscellaneous and historical extracts, 31806-31838.

The following is taken from R. A. Guild's *The Librarian's Manual*. New York. 1858. 4to :

- I. Books containing lists of bibliographical works.
- II. Elementary bibliographies.
- III. Origin and progress of writing, manuscripts and diplomatics, monograms and autographs, materials for writing or printing, engraving on wood, copper, etc.
- IV. Origin and progress of printing, early printed books, and bookbinding.
- V. Rare, anonymous, pseudonymous, and prohibited books.
- VI. Classification of books, and library economy.
- VII. Library edifices and history and statistics of libraries.
- VIII. Oriental and classical languages.
- IX. Bibliography of modern nations, or national bibliography.
- X. General bibliographies.
- XI. Special bibliographies.
- XII. Bibliographical dictionaries.
- XIII. Bibliographical periodicals.

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## CONTRACTIONS AND ABBREVIATIONS.

Under this head we make a note of, firstly, the contractions to be found in books printed in the fifteenth century; and, secondly, of the abbreviations found in modern works.

Of the first, Timperley (*Encyclopædia*, p. 128) says, that n



the year 1848, "the frequent abbreviations of words in early printed works gave rise to great inconvenience. It was found both in the Gothic and Roman characters. He quotes a singular specimen [here given] as a sample, by Chevillier, from *La Logique d'Okam*, printed at Paris, 1488, from folio 121:

"Sic hic e fal sm qd ad simptr a e pducible a Deo g a e & str hic a ñ e g a ñ e pducible a Do," *i. e.*, "Sicut hic est fallacia secundum quid ad simpliciter. A est producible a Deo: Ergo A est. Et similiter hic. A non est: Ergo A non est producible a Deo."

Contractions of a similar nature abounded in all the works of that age, and more particularly in the books of law.

Printers also made use of vowels with marks of abbreviation, as *duo*, for *domino*; *c'* for *cum*; *quib'* for *quibus*; *argetoq*, for *argentoque*; etc. The vowels and consonants, *u* and *v*, *i* and *j*, are confounded together and used one for the other; the diphthongs *æ* and *œ* were generally supplied by the simple *e*; *c* was used for *t*, *f* for *ph*. To such an extent was this the practice, that a treatise was printed to explain these abbreviations, viz.: "Modus legendi Abbreviaturas in utroque Jure," printed at Paris, by John Petit, in 1498. To prevent the great number of abbreviations, Aldus invented the *italic* letter.

Further information on this subject will be found in Peignot's *Dict. Rais.*, Vol. I, *Art. ABBREVIATIONS*, where he gives examples of the Latin contractions found in the Papal Bulls of the fourteenth century, and refers the enquirer to *Traité de Diplomatique des Benedictines*, 6 vols., 4to; Vol. III, plates 61 and 62; also to *Encyclopédie*, *Art. ABBREVIATIONS*; to the *Dictionary* of Devaines; and to *Diplomatique Pratique* of Lemoine, etc., etc.

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### PRINTERS' MARKS.

In reply to a query in *Notes and Queries*, 1st Series, Vol. x, p. 445), a correspondent, signing "J. S.," replies thus (Vol. XII, p. 521):

"The note of interrogation, according to Bilderdijk (*over het letterschrift*), is an abbreviation of the Latin word *questio*, and

consists of the letter  $\mathcal{Q}$ , with the last,  $o$ , written under it, which  $o$ , afterwards filled up, becomes a point; thus, first  $\frac{\mathcal{Q}}{o}$ , then ? The note of admiration is the Latin *Io* (an exclamation of joy), written in the same way; first  $\frac{I}{o}$ , then ! The mark § results from writing in two strokes the Greek letter  $\pi$ , the initial word of *παράγραφος*. The old paragraph mark ¶ he considers to be the Roman P; but *distinctionis causa*, turned and made black where the letter is white, and white where it is black. The \*, †, etc., seem to be arbitrary marks."

For the title of Bilderdijk's work, see BIBLIOGRAPHY.

## OF CORRECTING PROOF.

To be able to correct the proof-sheets of his work before it goes to press is an important part of an author's duty, and is by many considered the most laborious. Godau, Bishop of Vannes, in France, used to say that "composing was an author's *heaven*, correcting his own proofs *purgatory*, but to correct another's writing was *hell*." It is, nevertheless, so essential that a knowledge of the meaning of the marks used and understood by printers for this purpose is necessary to all who edit their own works. It is not out of *place*, therefore, in a work like the present, to offer a few remarks on the subject:

In the first place, much trouble may be saved at the outset by a careful preparation of the manuscript copy, which should be legibly written and accurately punctuated. Some author's manuscript is so minute that the compositors are put to great inconvenience, whilst others are written in such a shockingly illegible, contracted, scratchey, irregular manner, so full of interlineations, erasures, or blots, that the best compositors are puzzled, and even with the greatest care cannot avoid errors; their labor being doubled, and much time unnecessarily lost. An author who writes in this way will find it to his advantage to have a fair copy made of his original for the printer's use, and will probably save much more than the expense of the transcript in not having to pay extra for corrections. Scarron (*Mélange*), advising authors, says:

"If you want your MSS. well printed, never give a well-written copy, for then they will give it to apprentices, who will commit a thousand faults; whereas, if it is difficult to read, the

masters will take care of it themselves." We cannot, however, agree with this witty, sarcastic writer.

It will be found the best plan to have all your copy written on an uniform-sized paper, perhaps wide-ruled foolscap, for interlineations, and the sheet divided into four parts is the best; small pages can more easily be cancelled or added to, and this size occupies less space on the compositor's case.

In regard to punctuation, it is perhaps best in ordinary works, novels, etc., to leave it to the "reader" in the printing-office, who is generally a person of experience, and perfectly competent to note the pauses required to render the sense intelligible; but, in works of an abstruse nature, or poetry, the author should attend to the punctuation himself, and *insist* on the printers following copy.

All respectable printing-offices take a pride in sending out clean, sharp proofs, on good paper; and, as a general rule, these should be returned corrected in a reasonable time, as their long retention interferes materially with the internal economy of the printing-office.

Many works on typography, manuals of printing, encyclopædias, and other works, contain a chapter on correcting proofs, and give a specimen of a "first proof," with the marks and signs used for correcting errors. We copy the following page from Savage's *Dictionary of Printing*:

#### EXPLANATIONS OF THE MARKS USED.

Where a word is to be changed from small letters to capitals, draw three lines under it, and write *caps.* in the margin.

1. The substitution of a capital for a small letter.
2. The marks for turned commas, which designate extracts or quotations.
3. The insertion of a hyphen.
4. The substitution of a small letter for a capital
5. To change one word for another.
6. To take away a superfluous letter or word, the pen is struck through it, and a round-topped *d* made opposite, being the contraction of the word *dele* (do thou expunge).
7. A letter turned upside down.
8. The insertion of a word or letter.



9. The Substitution of a comma for another point, or for a letter put in by mistake.

10. The substitution of a semicolon for another point.

11. When words are to be transposed, two ways of marking them are shown; but they are not usually numbered, unless more than three words have their order changed.

12. When a paragraph commences where it is not intended, connect the matter by a line, and write in the margin opposite *run on*.

13. To draw the letters of a word close together that stand apart.

14. The marks for a new paragraph.

15. The substitution of a period or a colon for any other point. It is customary to encircle these two points with a line.

16. Where a space or a quadrat stands up and appears, draw a line under it, and make a strong perpendicular line in the margin.

17. Where there is a wrong letter, draw the pen through that letter, and make the right one opposite in the margin.

18. The transposition of letters in a word.

19. The mark for a space where it has been omitted between two words.

20. The manner of marking an omission, or an insertion, when it is too long to be written in the side margin. When this occurs, it may be done either at the top or the bottom of the page.

21. When one or more words have been struck out, and it is subsequently decided that they should remain, make dots under them, and write the word *set* in the margin.

22. When a letter of a different size from that used, or of a different face, appears in a word, draw a line either through it or under it, and write opposite *w.f.*, wrong font.

23. Marks when the letters in a word do not stand even.

24. Marks when lines do not appear straight.

25. The mark for the insertion of an apostrophe.

Where a word has to be changed from Roman to Italic, draw a line under it, and write *Ital.* in the margin; and where

a word has to be changed from Italic to Roman, write *Rom.* opposite.

To change a word from small letters to small capitals make two lines under the word, and write *sm. caps.* opposite. To change a word from small capitals to small letters, make one line under the word, and write in the margin *lo. ca.* for lower case.

Where the compositor has left an out, which is too long to be copied in the margin of the proof, make a caret at the place, and write opposite, *Out, see copy.*

THE LITHOGRAPHED SPECIMEN OPPOSITE, WHEN CORRECTED,  
WOULD BE AS FOLLOWS:

It is sublimely declared in the Christian Scriptures that "God is Love." In truth, to figure to ourselves under any other character a Being of infinite wisdom to conceive, and power to execute his designs, would appal the imagination of his dependent creatures. Neither can we find, in reasoning *à priori*, and from the nature of things, any foundation for believing that misery rather than the happiness of those dependent creatures can be desired or devised by a Being who cannot possibly be actuated by any of the motives from which we know that injustice proceeds, as ignorance, selfishness, or partiality; and who can have entertained, so far as we are able to discover, no other object in creating man, except the intention of finally communicating a larger proportion of happiness than misery. These are the principles from which is deduced the necessity of justice and benevolence in the Creator.

Arguments of this nature will have more or less effect, according to the constitution of the mind to which they are presented. At the same time it must be conceded that the works of God, generally considered, form the best criterion of His intentions; and that, however indisputable the eternal truths may be which render goodness inseparable from power and wisdom, there still remains a reasonable inquiry, how far the actual appearance of the world justifies this conclusion.

## SIZES OF BOOKS.

It is impossible at the present time regularly to define the proper size of a modern book, in the old-fashioned way of folio, 4to, 8vo, etc., for since the abolition of the paper-duty, the sizes of paper have greatly altered, which has also caused a great alteration in the sizes of books; moreover, many works are now printed on half sheets, so that if a book is called a size by the number of leaves from signature to signature, a demy 8vo printed in half sheets should be called a 4to, it having only 4 leaves, and a 12mo half sheet *sixmo*, it only having 6 leaves; also in all the smaller sizes, as a rule, there are only 8 leaves to a signature, although the printer's term for the size may be 32mo, 64mo, or 128mo, there being to this last size 128 leaves (256 pages) printed on one sheet of paper; and if this size was correctly described by its collation, it would be an 8vo, there being only 8 leaves to each signature. Who would think of calling the *Small Rain*, published by the Religious Tract Society, an 8vo? yet its collation is 8 leaves to a signature. It would be better to follow the plan adopted by some old booksellers and auctioneers, when they have a *fine* and *tall* copy of some scarce book, to give its dimensions in inches, length and breadth. If such a plan were adopted in every instance, book-buyers would not be misled by the size, and large paper copies could be easily distinguishable from small.

—J. WALDEN

	Leaves.	Pages.		Leaves.	Pages.
Folio, . . . .	2	4	Thirty-twomo, .	32	64
Quarto, . . . .	4	8	Thirty-sixmo, .	36	72
Octavo, . . . .	8	16	Forty-eightmo, .	48	96
Twelvemo or } .	12	24	Sixty-fourmo, .	64	128
Duodecimo, }			Seventy-twomo, .	72	144
Sixteenmo, . . .	16	32	Ninety-sixmo, .	96	192
Eighteenmo, . .	18	36	One hundred and }	128	256
Twentymo, . . .	20	40	twenty-eightmo }		
Twenty-fourmo, .	24	48			

The water-lines on a folio sheet are perpendicular, in all others horizontal, except the 24mo, which is sometimes perpendicular, and sometimes horizontal.

In order to ascertain the size of a book, open it between pages 48 and 49; if the *catch-word* is at the foot of page 48, and the signature at the bottom of page 49, the work is in 24mo; but



if the *catch-word* is on page 64, and the signature at the bottom of page 65, the work is in 32mo. In some modern works (French particularly), the catch-words are omitted, and for the signatures usually given, the number of the sheets or half sheets is printed at the foot of the first page of each in Arabic figures.

There are many prefixes applied to the same size.

Folios are elephant, imperial, atlas, super-royal, royal, crown, demy, and medium.

Quartos are imperial, royal, medium, demy, and small.

Octavos are imperial, super-royal, royal, demy, medium, crown, post, foolscap.

Duodecimos, or twelvemos, are royal, demy, and medium.

Similar distinctions also exist in the smaller sizes, which cannot be so easily ascertained by the signatures. Thus, a small foolscap 8vo volume may easily be confounded with a 12mo, and a super-royal or imperial with a small 4to. By mistaking the sizes, important errors arise in creating editions that never existed.

An English post 8vo, and an American 12mo are equal in size, and this circumstance will account for the fact that the English booksellers almost uniformly characterize an American 12mo as a post 8vo, and the American booksellers return the compliment by calling the English post 8vo a 12mo. This circumstance arises partly from the fact that the English standard is demy, while the American standard is medium. By standard we mean a size to which no prefix is added to the expression of size. All English books described as 8vo are understood to be demy 8vo; any other size of 8vo has the word *f'cap*, post, or crown, affixed, if smaller than demy; and medium, royal, super-royal, and imperial, if larger than demy. All American books which are described as 8vo, are understood to be medium 8vo, and therefore a so-called octavo of American manufacture is a larger book than an English octavo. It is a matter of regret that in this particular the American system does not conform to the English rule—for one reason at least—the English 8vo page is in better proportion; it is shorter by two or three lines of letter-press than the American, and is not too long for its width.

In old books, where the paper was made to imitate vellum, a close inspection of the water-lines is necessary to distinguish the size of the volume. Folios, 4tos, and 8vos, may be respectively distinguished; if the water-mark is in the middle, it is a folio; if in the bottom of the sheet, it is a 4to; if on the top, an 8vo.

We have been minute, and perhaps diffuse, in discussing the

question of size, because it is one of very great difficulty—in deed, the difficulties are so numerous that the only safe way in regard to some books is to give the size in inches—while even this plan is liable to deceive, for the bookbinder will sometimes cut the book down to a point which is below the standard of that particular size. Even Dibdin, who gave a lifetime to the production of Bibliographical works, often errs in giving a size, and invented a word, “octo-decimo,” by which he meant to describe a small quarto; but this will lead us into the discussion of antique sizes, and here all rules fail us, for owing to the lack of type or for other reasons which we can only conjecture, the variations are so perplexing that no modest man will undertake to decide positively as to whether a book is an octavo or a sixteenmo; he will not, however, mistake it for a quarto for the reason we have already given.\*

For measurements of the various sizes of paper see page 93

## CHARACTERISTICS OF A WELL-BOUND BOOK

[The following hints are taken from a small pamphlet entitled *Hand-book of Taste in Bookbinding.*]

“The materials now in use for the binding of books are *morocco*, *russia*, and *calf* leathers, *silk*, *velvet*, and *vellum*. It would be useless to describe such well-known articles, or to discuss their applicability to any particular class of work, this being merely a question of price, and not of taste; but it is important to understand the characteristics of a well bound one. That it should open free and fully, so that the work may be read without any necessity for holding down the pages—that the edges of the boards or covers should be perfectly square, the leather turning over the edges smoothly and without any inequalities—that the leather should be clear and one uniform colour, free from blotches or any variety of shades—that the end-papers, or papers inside the covers, should be cut so as to leave the same extent of marginal leather all round, and be pasted down evenly, but more particularly at the fold where the book may be said to *hinge*, which should be perfectly smooth and free from crease—that the gilding of the edges should be smooth, and of an uniform tint—that the tooling on the back and sides should

\* A portion of the above has been reprinted from an article on this subject in the *AMERICAN BIBLIOPOLIST*, Vol. v, p. 84, to which we would refer our readers.

be sharp and clear, without the least perceptible joining of any one line with another—and that the inside of every gilt-edged book should have a gold line about an eighth of an inch inside, worked all round it, this giving the volume a more elegant finish than any of the flowered rolls generally used for the purpose.

The sides of half-bound books are covered either with cloth or marbled paper. The cloth is made of every variety of colour, and should always match the leather. The same remarks may be made in regard to the marble paper."

### PAPER.

[From *Paper and Paper-making, Ancient and Modern*. By Richard Herring. London, 1846. 8vo.]

Manufactured paper, independent of the miscellaneous kinds [such as blotting, filtering, etc., which is rendered absorbent by the free use of *woollen rags*], is divided into three classes:—  
I. WRITING, directed into (1) cream wove, (2) yellow wove, (3) blue wove, (4) cream laid, (5) blue laid. II. PRINTING, divided into (1) laid, (2) wove. III. WRAPPING, divided into (1) blue, (2) purple, (3) brown, (4) whity-brown; each of these are again classified.

Pot, . . . . .	$12\frac{1}{2} \times 15$	Demy, . . . . .	$20 \times 15\frac{1}{2}$
Foolscap, . . . . .	$17 \times 13\frac{1}{2}$	Ditto, Printing, . . . . .	$22\frac{1}{2} \times 17\frac{3}{4}$
Post, . . . . .	$18\frac{3}{4} \times 15\frac{1}{4}$	Medium, . . . . .	$22 \times 17\frac{1}{2}$
Copy, . . . . .	$20 \times 16$	Ditto, Printing, . . . . .	$23 \times 18\frac{1}{2}$
Large Post, . . . . .	$20\frac{3}{4} \times 16\frac{1}{2}$	Royal, . . . . .	$24 \times 19$
Medium Post, . . . . .	$18 \times 23$	Ditto, Printing, . . . . .	$25 \times 20$
Sheet and third } Foolscap, }	$23 \times 13\frac{1}{4}$	Super Royal, . . . . .	$27 \times 19$
Sheet and half } Foolscap, }	$24\frac{1}{2} \times 13\frac{1}{4}$	Ditto, Printing, . . . . .	$21 \times 27$
Double Foolscap, . . . . .	$27 \times 17$	Imperial, . . . . .	$30 \times 22$
Double Pot, . . . . .	$30 \times 25$	Elephant, . . . . .	$28 \times 23$
Double Post, . . . . .	$30\frac{1}{2} \times 19$	Atlas, . . . . .	$34 \times 26$
Double Crown, . . . . .	$20 \times 30$	Columbier, . . . . .	$34\frac{1}{2} \times 23\frac{1}{2}$
		Double Elephant, . . . . .	$26\frac{3}{4} \times 40$
		Antiquarian, . . . . .	$53 \times 31$

The five last are rarely used except for folios. Now, if a sheet of paper is folded in the middle it becomes a *folio*, if folded again it is a *quarto*; the third folding will make it an



*octavo*; the fourth, a *sixteenmo*; the fifth, a *thirty-twomo*, and so on. A *twelvemo* is made by cutting off one-third of the sheet and inserting it between the other pages, and for a *twenty-fourmo*, *forty-eightmo*, etc., the same process is adopted.

The smaller sizes of note and letter paper are cut from these by the stationers.

Of milled boards used by bookbinders and printers there are no less than one hundred and fifty various kinds, as regards sizes and substances.

No house in London in the wholesale stationery trade is without a thousand different sorts of paper, and many keep a stock of twice that number.

Names of different sizes and qualities of paper (principally printing), with the French and German equivalents :

<i>English.</i>	<i>French.</i>	<i>German.</i>
Blank, . . .	papier-blanc, . . . . .	schöndruck, erste seite zu druckenden bogens.
Blotting, . . .	brouillard, buvard, . . . . .	löschpapier.
Brief, . . .	à ecolier, . . . . .	schreibpapier, con- cept papier.
Brown, . . .	goudronné, . . . . .	packpapier.
Cap, . . .	gris, . . . . .	graues papier.
Color-printed, . . .	papier coloré à la planche, . . . . .	bedrucktes papier.
Copy, . . .	papier à procureur, . . . . .	concept papier.
Demy, . . .	coquille, . . . . .	postpapier.
— short, bas- tard, copy, . . .	papier écu, . . . . .	kanzleipapier.
Drawing, . . .	à dessin, . . . . .	zeichenpapier.
Foolscap, . . .	papier ecolier de petit format, . . . . .	pro patria papier.
Foreign-post, . . .	pelure, pelure d'oignon, . . . . .	dünnes postpapier.
Glazed, . . .	glacé, . . . . .	glanzpapier.
Hot-pressed, . . .	satiné.	
Imperial, . . .	Jesus, grand-jesus, . . . . .	imperial.
India, . . .	de Chine, . . . . .	Chinesisches papier, maulbeerbaum papier.
Laid, . . .	vergé, papier à verjure, . . . . .	geripptes papier.
Machine-made, . . .	mécanique, . . . . .	maschinen papier.
Music, . . .	papier à musique, . . . . .	notendruck papier.
Post, . . .	papier à lettre, . . . . .	postpapier.
Printing, . . .	à imprimeur, d'impression, . . . . .	druckpapier.
Quire of, . . .	main de papier, . . . . .	buch papier.

<i>English.</i>	<i>French.</i>	<i>German.</i>
Ream, . . .	rame de, . . . . .	ries papier.
— Printer's,	rame des imprimeurs.	
Royal, . . .	grand raisin, . . . . .	königspapier, regalpapier.
— super,	Jesus, . . . . .	gross regalpapier, Jesuspapier.
Ruled, . . .	regle, . . . . .	linienpapier.
Sand, . . .	papier mat, papier verre,	sandpapier, glas- papier.
Sheet of, . .	feuille de, . . . . .	papierbogen.
Silver tissue,	de soie, Joseph, . . . . .	Josephpapier, sil- berpapier.
Sized, . . .	colle, . . . . .	geleimtes papier.
Straw, . . .	paille, . . . . .	strohpapier.
Tracing, . .	à calquer, à decalquer, . .	kalkirpapier.
Un-sized, . .	non colle, sans colle, . .	ungeleimtes.
Vellum, . . .	velin, . . . . .	velinpapier.
Waste, . . .	de rebut, . . . . .	ausschusspapier, abgang von.
Whity-brown,	bulle, . . . . .	concept papier.
Wove, . . .	velin, . . . . .	velinpapier.
Writing, . .	à cerise, . . . . .	schreibpapier.

### NUMERALS.

“The combination of Greek numerical characters was not well known to the Latins before the thirteenth century, although Greek numerical characters were frequently used in France and Germany, in episcopal letters, and continued to the eleventh century. But of all the Greek ciphers the Episema *baũ* was most in use with the Latins; it gradually assumed the form of *G* with a tail, for so it appears in a Latin inscription of the year 296. It is found to have been used in the fifth century in Latin MSS. It was reckoned for 6, and this value has been evinced by such a number of monumental proofs, that there is no room to give it any other. Some of the learned, with even Mabillon, have been mistaken in estimating it as 5, but in a posthumous work he acknowledges his error.

Those authors were led into this error by the medals of the Emperor Justinian having the episema for 5; but it is a certain fact that the coiners have been mistaken and confounded it with the tailed *U*, for the episema was still in use in the fourth cen-

ture, and among the Latins was estimated as six, but under a form somewhat different. Whenever it appears in other monuments of the western nations of Europe of that very century and the following, it is rarely used to express any number except 5.

The Etruscans also used their letters for indicating numbers by writing them from right to left, and the ancient Danes copied the example in the application of their letters.

The Romans, when they borrowed arts and sciences from the Greeks, learned also their method of using alphabetical numeration. This custom, however, was not very ancient among them. Before writing was yet current with them, they made use of nails for reckoning years, and the method of driving those nails became in process of time a ceremony of their religion. The first eight Roman numerals were composed of the I and the V. The Roman ten was composed of the V proper and the V inverted ( $\Delta$ ), which characters served to reckon as far as forty; but when writing became more general, I, V, X, L, C, D, and M, were the only characters appropriated to the indication of numbers. The above seven letters, in their most extensive combination, produce six hundred and sixty-six thousand, ranged thus, DCLXVIM. Some, however, pretend that the Romans were strangers to any higher number than 100,000. The want of ciphers obliged them to double, treble, and multiply their numerical characters four-fold; according as they had occasion to make them express units, tens, hundreds, etc., etc. For the sake of brevity they had recourse to another expedient; by drawing a small line over any of their numeral characters they made them stand for as many thousands as they contained units. Thus a small line over  $\bar{I}$  made it 1000, and over  $\bar{X}$  expressed 10,000, etc.

When the Romans wrote several units following, the first and last were longer than the rest  $IIII\bar{I}$ ; thus *vir* after those six units signified *sex-vir*. D stood for 500, and the perpendicular line of this letter was sometimes separated from the body thus  $I\text{ }_{\perp}$ , without lessening its value.  $\overline{M}$ , whether capital or uncial, expressed 1000. In the uncial form it sometimes assumed that of one of those figures,  $CI\text{ }_{\perp}$ ,  $CD$ ,  $\infty$ ,  $\infty$ . The cumbent X was also used to signify a similar number.

As often as a figure of less value appears before a higher number, it denotes that so much must be deducted from the greater number; thus I before V makes but four, I before X gives only nine, X preceding C produces only ninety, and even two XX before C reckons for no more than eighty.



Such was the general practice with the ancient Romans with respect to their numerical letters, which is still continued in recording accounts in our Exchequer.

In ancient MSS. 4 is written IIII and not IV, 9 thus VIIII and not IX, etc. Instead of V five units IIIII were sometimes used in the eighth century. Half was expressed by an S at the end of the figures, CIIS was put 102 and a half. This S sometimes appeared in the form of our 5.

In some old MSS. those numerical figures LXL are used to express 90. The Roman numeral letters were generally used both in England, France, Italy, and Germany, from the earliest times to the middle of the fifteenth century.

The ancient people of Spain made use of the same Roman ciphers as we do. The X with the top of the right hand stroke in form of a semi-circle reckoned for 40; it merits the more particular notice as it has misled many of the learned. The Roman ciphers, however, were continued in use with the Spaniards until the fifteenth century. The Germans used the Roman ciphers for a long time, nearly in the same manner as the French.

The points after the Roman ciphers were exceedingly various, and never rightly fixed. It is not known when the ancient custom was first introduced of placing an O at top immediately after the Roman characters, as A<sup>o</sup>, M<sup>o</sup>, L<sup>o</sup>, VI<sup>o</sup>, etc."—*Astle*.

[TO BE CONTINUED.]

#### NUMERAL LETTERS.

		<i>Roman.</i>	<i>Arabic.</i>
Unus, a, um,	. .	I,	1.
Duo, æ, o,	. .	II,	2.
Tres, ia,	. . .	III,	3.
Quatuor,	. . .	IV,	4.
Quinque,	. . .	V,	5.
Sex,	. . .	VI,	6.
Septem,	. . .	VII,	7.
Octo,	. . .	VIII,	8.
Novem,	. . .	IX,	9.
Decem,	. . .	X,	10.
Undecim,	. . .	XI,	11.
Duodecim,	. . .	XII,	12.
Tredecim,	. . .	XIII,	13.
Quatuordecim,	. . .	XIV,	14.

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